TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

VOL. XXXIII., No. 845. NEW YORK: SATURDAY, MARCH 9, 1895. PRICE, TEN CENTS.

LIZZIE MACNICHOL

MIRROR INTERVIEWS.

From photo. by Falk.

William H. Gillette.

The genius of humorous eccentricity must have presided at the birth of William H. Gillette—that is so far as his mental make-up is concerned. In personal appearance he is anything but eccentric, his outward bearing being that of a polished, dignified and handsome American gentleman.

It is noticeable in all real humorists that they are more likely to poke fun at themselves than at anybody else. Mr. Gillette belongs to this type of humorists. There is a dry drollery about his conversation that is irresistible. Those who have heard him deliver humorous lines on the stage can only form a partial idea of his drollery from the fact that it must necessarily lack the element of absolute spontaneity.

It must not be inferred from what I have said above that Mr. Gillette has confined himself to giving humorous interpretation to farcical trifles. His Held by the Enemy is generally considered to be the best American war play, and placed him in the foremost rank of our native playwrights.

This is how the author of Too Much Johnson started out when I saw him in his dressing-room at the Standard Theatre the other day, and asked him to tell me something about his work, and incidentally to give me his views about the drama:

"I will not, under any circumstances, talk about my work. I'll talk about your work if you want to—but not mine. The public has an ample opportunity to see it—whenever there is anything to see. If it is good it will speak for itself; if bad, the less said about it the better. I do not work on any theories, or by any rules. Whatever occurs to me I set down. As for 'views' about the drama, I haven't any. It may be declining, and it may not. I do not care two cents which it is so long as there is enough of it left to live on. I do not work with any lofty ideals, or as a matter of high art. The only art I have in view is the art of producing something which will please the public sufficiently to attract it in paying quantities. The public has directed the course of the drama—as well as nearly everything else so far, and has dragged critics and thinkers and philosophers along after it by the heels, so that it seems about as well to look directly to the power behind the throne, especially as the throne is usually saying one thing while the power is quietly insisting on the opposite."

"If you won't talk about the drama, you might at least give me your views in regard to acting—stock companies, for instance."

"I don't believe stock companies will ever be in vogue again throughout this country. Nor do I look for a return to the ancient custom of actors wearing masks. As for an endowed theatre, or whatever you may please to call it, I would be very sorry to see such a thing established here There are plenty of plays performed now which the public does not want to see without paying a company to keep on with such exhibitions. People can see the old comedies, and Shakespeare, and many such things occasionally done, indeed, as often as there are enough in the audience to make it worth while."

"Suppose you give me the facts concerning your career. You don't object to that, do you?"

"You don't know how I dread this; but I've no doubt this interview is more of an ordeal for you than for me. It isn't mock-modesty that makes me dislike talking about myself. It lacks the exciting quality of novelty. I've been on such intimate terms with myself that it has created a sort of undue familiarity in regard to my personal biography. Somebody has defined a bore as a person who talks to you about *himself* when you want to talk to him about *yourself*. This preliminary skirmish being over, I suggest that you fire your biographical questions at me as rapidly as possible. 'If it were done,' and so forth."

"What drove you to the stage—you the son of a United States senator?"

"Predestination and insubordination. My parents shared, with other New Englanders, considerable prejudice against 'actor folk,' and frowned at my disposition to go upon the stage. I settled the question by running away from home. Meanwhile I had graduated at the Hartford High School, and had studied to some extent at the University of the City of New York and at the Boston University. I had given public readings at a number of towns and villages in Connecticut, and had met with some success in imitating famous actors."

"Where did you make your debut?"

"What might be called my professional debut was made in New Orleans. It was not especially profitable. It came about in this manner. When I ran away from home I drifted down to St. Louis, where I met Ben De Bar, who, on ascertaining that I was willing to act gratuitously and supply my own costumes, engaged me as leading utility man for his New Orleans stock company. Shortly afterwards I suggested the advisability of paying me a salary, and my services were immediately dispensed with."

"Did you take your dismissal very much to heart?"

"No, I took myself home to Hartford. Mark Twain, who was a neighbor of ours, then obtained a position for me in John T. Raymond's company, and I appeared in the cast of The Gilded Age at the Globe Theatre in Boston. For two seasons after that I was with McCauley's stock company in Cincinnati and Louisville, and subsequently spent a season with a traveling company."

"When did you make your first attempt at play-writing?"

"My first attempts never reached the footlights. I was a most ambitious and conscientious playwright at the outset of my career. So much so that I decided to study human nature at its fountain source. I accordingly went to Cleveland and became an apprentice in a machine shop in order to study the lingo and characteristics of the genuine mechanic. At the same time I hung out a doctor's shingle at Marietta, and put in my spare time as a peddler in another small town. As I tried to carry on these three occupations at the same time you can readily conceive that a conflict of interests was bound to follow. After coming in contact with all sorts of *malades imaginaires* in Marietta for about a month, I ascertained that it was against the law to practice medicine without a diploma. I may say in extenuation of my illegal practice that I always referred patients that were really ill to local physicians, so that there was really no harm done through my medical masquerade. My apprenticeship in the machine shop was also of short duration, as the foreman told me point blank one morning that he had no use for an apprentice who was absent four days out of six. I entered all sorts of places in the guise of a peddler, and had occasion to make mental memoranda of all sorts and conditions of men, but relinquished the peddler's vocation when Cleveland wouldn't have me any longer as an apprentice, and Marietta made the writing of harmless prescriptions a dangerous pastime."

"What was the first of your plays that was actually produced?"

"The Professor, which was produced at the Madison Square Theatre on June 1, 1881. I appeared in the title role. It was presumably owing to the fact that the part was that of an absent-minded professor that some of the critics jumped at the conclusion that the piece must have been adapted from the German, but it wasn't. It proved a substantial success and had quite a run at the Madison Square, which was followed by a prosperous tour on the road."

"You had a hand in the writing of Esmeralda, didn't you?"

"Yes, I assisted Mrs. Hodgson Burnett in the dramatic construction of Esmeralda, which proved another Madison Square success. After acting for a season in Young Mrs. Winthrop I produced in 1884, at the Comedy Theatre, New York, an adaptation of Von Moser's play, Der Bibliothekar, under the title of Digby's Secretary, and in which I played the part of the Secretary, the Rev. Job McCosh. On the same night A. M. Palmer produced The Private Secretary at the Madison Square Theatre. This was Hawtrey's adaptation of the same German play. Both versions were successful, and a lawsuit was pending between Mr. Palmer and myself when we wisely agreed upon a compromise. The best parts of each adaptation were combined, and I appeared for two seasons in the title-role of The Private Secretary at the Madison Square and elsewhere."

"I believe your next venture was Held by the Enemy?"

"Correct! The original trial production was at the Criterion Theatre in Brooklyn in 1886, but the piece did not attract much attention until it was properly brought out at the Madison Square some time afterwards. I appeared from time to time in Held by the Enemy as Thomas Bean, the war correspondent for an illustrated paper."

"When did you produce your adaptation of Rider Haggard's She?"

"In 1887 at Niblo's Garden. Two of my subsequent plays, All the Comforts of Home and Wilkinson's Widow, were produced in 1890 and 1891 respectively."

"Your production of Ninety Days at the Broadway Theatre did not increase your bank account, did it?"

"Not by a large deposit. It was a continuous draught on the exchequer—a sort of ninety days' run on the bank. But I'm getting square with the theatrical game with Too Much Johnson, which Mr. Frohman will continue at the Standard Theatre as long as the fun-loving contingent of theatregoers will stand it."

"Are you not at work on a new play?"

"Yes, I'm writing a new play, but I don't want to talk about it."

"I understand that it is to be a play of our civil war, but built on different lines from Held by the Enemy."

"If you understand it that way—you understand it."

"Overture! Beginners for the first act," shouted the call-boy.

"That settles it," said Mr. Gillette. "Go out in front and see how much Johnson you can stand without going out between the acts."

So I went out in front, but I didn't have occasion to go out otherwise, although the quantity of liquor consumed by the fire-eating Johnson in the course of the second and third acts is very trying to teetotalers as well as to those who don't belong to the blue ribbon contingent.

A. E. B.

ENTERPRISING MANAGER.

According to a communication The Mirror has received from C. E. Callahan, manager of the Coon Hollow company, the Hodge Opera House, Lockport, N. Y., is hardly a desirable place to play. Says Mr. Callahan:

"The manager informs the company just before the overture begins, that unless he takes $65 from the receipts to pay rent, orchestra, bill-posting, etc., the performance cannot be given. The town is very dull, and the houses only average $125 to $150, of which the manager takes the first $65, ignoring his contract.

"The Tony Farrell company lost $23 in this way. Charles T. Ellis followed, and was assessed $25, but he took the manager's watch and chain, which the proprietor of the Opera House, Mr. Hodge, redeemed for $20. We were mulcted $24.13 on Tuesday in this way."

MATINEES AT KOSTER AND BIAL'S.

Last Saturday afternoon Messrs. Koster and Bial inaugurated the first of the Saturday matinees at their Music Hall on West Thirty-fourth Street.

These matinees are intended primarily for ladies and children. No liquors will be sold during the performance, and there will be no smoking. The foyer will also be closed. The prices for the matinees only will be as follows: fifty cents admission, and one dollar for reserved seats; children will pay half price.

F. F. PROCTOR'S NEW THEATRE.

The theatre which Architects J. B. McElfatrick and Sons are putting up in East Fifty-eighth Street for Francis J. Schnugg, and which when completed will be leased and managed by F. F. Proctor, is rapidly assuming shape, and will soon be under roof Mr. Proctor expects to open this house early in the Summer, but has not yet decided on its exact policy.

THE BALDWIN THEATRE RE-LEASED.

The Hayman corporation has re-leased the Baldwin Theatre, San Francisco, for a term of five years. The corporation at one time thought of letting the house go on the expiration of the present lease, but it was decided last week to renew. The house will be conducted on the same lines as at present.

TOLEDO'S FINE NEW THEATRE.

The beginning of next season will mark the opening of The Valentine, the magnificent theatre now nearing completion in Toledo, O. George H. Ketcham, the builder and proprietor of this superb and thoroughly fire-proof structure, has combined in it every modern improvement in theatre-building. Its equipments will be the most approved and complete in every detail for the presentation of all classes of productions, the purpose of the proprietor being that no house in the country shall offer better facilities for complete and elaborate representations, or its patrons a more sumptuous auditorium from which to witness them.

The general air of elegance is first apparent in the main entrance, which is through an arcade twenty-eight feet in width into a roomy and beautiful lobby, from which two broad staircases ascebd to the first balcony. Off the lobby is the main foyer, forty by eighty feet, richly furnished, and connecting with which are retiring-rooms, cloak-rooms, etc.

The auditorium is divided into orchestra (the entire lower floor), balcony and gallery, both galleries being supported by cantilevers, thus obviating column supports. An incline or pitch of seven feet in the floor affords perfect view from every seat. The chairs are upholstered in silk plush, are of the latest and most comfortable design, with thirty-four inches from back to back There are five boxes on either side, all on the first floor, with separate retiring-rooms off of each one. The seating capacity is 1,900. The decorations are in the style of the Italian renaissance.

The proscenium opening is thirty-nine feet in width, with corresponding height, the stage dimensions being fifty-eight feet from curtain line to back wall, eighty feet in width, and seventy feet in height to gridiron. On the same level with the stage are eight dressing-rooms opening off of a commodious green-room and fitted with hot and cold water and bath. On the second floor are twenty-four dressing-rooms with the same conveniences as those on the first floor, all having direct outside light and ventilation. The stage is on a level with the street in the rear, and hydraulic elevators are provided for hoisting baggage to the upper dressing-rooms. The stage entrance is from St. Clair Street through a well lighted hallway.

To preserve the absolutely fire-proof feature the asbestos curtain is built upon an iron frame, plastered several inches in thickness, and it works in a tight-fitting iron groove, rendering the drop practically a fire-wall. The house is located on the most prominent business corner in Toledo, with every street car line in the city passing its doors. The policy of The Valentine will be to play strictly high class attractions only. It is represented in New York by Julius Cahn, and agents at 25 West Thirtieth Street.

HAWORTH IN RINALDO.

Ernest Lacy's play Rinaldo, which was produced for the first time on any stage at the Castle Square, Boston, on Monday, Feb. 25, by Joseph Haworth and his strong supporting company, is reported to have achieved a success second to none that has been made in this country for years. Indeed, the piece is said to have created nothing short of a sensation and to have stirred the minds of the critical Boston auditors so strongly that they have shown their appreciation by crowding the immense Castle Theatre to the doors at every performance.

The scenes of Rinaldo are laid in Florence in the early part of the fourteenth century, thus affording an opportunity for superb stage-settings and elegant costuming. The title-role, Rinaldo, in the efficient hands of Joseph Haworth, is stated to afford that excellent actor a greater opportunity for the display of his talents than he has ever had during his long and brilliant career.

Rinaldo is a young doctor whose life is full of romance and thrilling incidents The play is full of lines which already have been liberally quoted by the newspapers and the dramatic action of the piece is said by the critics to be the strongest that has been seen in Boston this season.

Ernest Lacy, the author of the play, is also responsible for Julia Marlowe's Chatterton. Rinaldo has been produced under the sole direction of George H. Brennan, manager of Joseph Haworth.

A PROPHECY OF GENIUS.

The Mirror's correspondent at Beloit, Wis., writes of the production of Sophocles' Œdipus at Beloit College on Feb. 22.

"This was the finest production of a Greek tragedy ever given in this country. Special scenery was painted, appropriate music was composed, and the piece was fully costumed. Large parties were here from Chicago and Milwaukee. The parts were nearly all well acted, but the part of Œdipus, as played by Charles W. Wood, a young man with negro blood in his veins, was performed in a way that some of our great actors might envy. His acting showed a deep study and understanding of the character. Mr. Wood has some thoughts of adopting the stage. He was a year ago picked up in the street in Chicago by a man of means, to whom he quoted page after page of Shakespeare while blacking his boots. This gentleman brought the boy to Beloit College to be educated."

THE ROB ROY MISUNDERSTANDING.

The difficulty between F. C. Whitney and Charles E. Evans concerning the stay of Rob Roy at the Herald Square has been amicably settled. The engagement will end on the 23rd inst.

The misunderstanding arose from a clause in the contract whereby notice of the end of the engagement may be given if receipts fall below a certain sum for two successive weeks. During the recent cold spell the receipts fell below the specified point, and the notice was given for March 16.

Mr. Whitney immediately secured time in Boston with six weeks' guarantee. Directly this was settled, the receipts went up again here, and Mr. Evans wanted to withdraw his notice. Finally, the compromise mentioned above was reached.

THE DANGER SIGNAL RESUMES.

John M. Cooke, formerly business manager of The Danger Signal company, which closed season some weeks ago, has leased that play from Edward J. Abram and reopened yesterday at Plainfield, N. J. The company includes Neva Harrison, Francesca Lincoln, Mrs. Selby Tapsfield, Lyon L. Adams, George Scott, W. A. White, A. L. Estelle, Thomas Davide, M. M. Fuller, and Eugene Rowley.

PROFESSIONAL DOINGS.

William Courtleigh, whose portrait we give here, succeeded Wilton Lackaye as John Stratton in The District Attorney last Wednesday in Philadelphia. Mr. Courtleigh, who is a handsome and talented leading man, made a pronounced success in the part. He will act it during the rest of the season.

Lewis Morrison has arranged to produce The Privateer at a New York theatre on Jan. 6 of next year, for a run.

Charles Dickson resumed his tour last night at the Brooklyn Grand Opera House.

Next season Louis Aldrich will produce a new play called The American Eagle.

At the conclusion of the New York season in April Mr. Daly's company will visit the principal cities, previously to sailing for England.

Mrs. Horace Ewing, who recently joined Milton Nobles, is receiving much praise for her work in For Revenue Only and From Sire to Son.

Walter C. Mack, acting manager of Music Hall, Wilkesbarre, Pa., and Minnie Flosser, daughter of Frank Flosser of that city, were married on Sunday.

Laura Booth left the White Squadron company at Louisville on Saturday.

James H. Alliger, manager of James Young, the youthful tragedian, has secured an opening for his star in this city in May, when Hamlet will be produced.

Eben Plympton has been engaged to play a prominent part in Gossip with Mrs. Langtry at Palmer's.

Bessie Byrne, who has not been seen in New York since her return from Europe, will give scenes from Shakespeare and other poets in the Hall of the St. Cloud Hotel on Wednesday evening, March 13.

Mr. and Mrs. Nobles and the members of their company spent last Sunday in New York en route to their engagements in the East. Mr. Nobles' New England tour began at Waterbury, Conn., last night. He will appear at the Grand Opera House, Boston, next week. Mr. Nobles says his season, which began in this city, Aug. 27, will end here during May. During their brief sojourn here Mr. and Mrs. Nobles were the guests of Mrs. Nobles' sister, Laura Bellini, at the Hotel Morello.

Henry D. Clifton, who had three ribs broken by a fall from a broken ladder at the People's Theatre, while playing in The Power of the Press, has entirely recovered. The tour of that drama having closed, Mr. Clifton has joined Milton Nobles, to resume his old character of the Sheriff in From Sire to Son.

F. P. O'Brien, of Birmingham—opera house manager, editor and proprietor of the *Age-Herald*, member of the Legislature—was in the city last week supervising the purchase and shipment South of five Mergenthaler linotype machines for use in the office of his progressive newspaper. Mr. O'Brien says that the South is recovering rapidly from the recent period of depression and that business is excellent in Birmingham.

C. E. Johnson, our correspondent, telegraphed to The Mirror from Salt Lake City last week: "The S. R. O. sign was displayed early on the evening of the opening of the Grand Opera House with its own stock company. Frou-Frou was played and it was received with great enthusiasm. There can be no doubt of the future success. Victory Bateman, Lisle Leigh, Madge Carr Cook, Wright Huntington, Howard Kyle, Harry Corson Clarke, Cecil Kingston were repeatedly called before the curtain. Notwithstanding the adverse prophecies that have been made, the new stock company has made a decided hit."

W. S. Reeves, formerly manager and owner of Hands Across the Sea, and at present business manager of the Prince Pro Tem company, has suffered a bereavement in the death of his mother, who passed away at her residence in Philadelphia on Feb. 17. Mr. Reeves, who is a devoted son, was unable to reach Philadelphia in time to be with his mother during her last moments. Three days before her death she spent with her son in Boston, which city she left on Feb. 14 for her home.

Robert Elliott has closed with Charles Dickson and joined Cyril Norman's Man Without a Country company, playing the title role.

The engagement of Lillian Prendergast, of Boston, and Theodore Cutler Walker, of the same city, is announced. Miss Prendergast will be remembered as a handsome, graceful and promising young actress with Lawrence Barrett. Mr. Walker is a popular young society man of Boston. The wedding will take place early in September, and the young couple will make an extended tour abroad.

John M. Cooke, formerly representative for Madame Janauschek, Arthur Rehan, Evans and Hoey, and Rich and Harris, and this season in advance of The Danger Signal for Edward J. Abram, has leased that play from Mr. Abram and will take it on the road again, opening in Plainfield, N. J., this week. The cast includes Neva Harrison, who will play Rose; Francesca Lincoln, Mrs. Selby Tapsfield, George Scott, Lyon L. Adams, Thomas Davide, M. M. Fuller, E. A. White, Eugene Rowley, A. L. Stelle and Charles A. Watson. Mr. White will be stage manager and Charles A. Watson business manager.

Tourists passing through New York should bear in mind that Grand Central Station of the New York Central—corner of Fourth Avenue and Forty-second street—is in the very centre of the Hotel, Residence and Theatre District, and is the *only* Trunk Line Passenger Station in the City of New York.***

Great deeds are sung in story and all the world listens in breathless adoration; tragedies of old will rend and tear the human heart for all time; great loves are handed down to us, loves so superb in thunder atmosphere that intervening ages count as naught, and to-day the human soul is flooded with the fierce radiance of a mighty passion that flamed centuries ago.

And yet—as gems priceless and most precious are hid from view deep, deep in the earth's bosom, so are the soundless tragedies the noblest tragedies, so are the silent battles the grandest battles, so are the murdered loves the most exalted loves.

Oh, think you that woman knows naught of war, while there are deadly conflicts when strong-rooted instinct is crushed, crushed, crushed with firm, unflinching, ruthless pressure; when things born of her mind and soul shriek aloud in agony to *live*, even as she strangles them mercilessly!

Does woman know naught of war when in the lonely hours she has stood, with stern and livid face, in hand-to-hand fight with the mighty power which made her as she is, emerging from the still and awful combat spent and trembling—yet conqueror!

Ah, when, in homage to great love or deed, we speak in breathless wonder and awed whisper, let us remember woman's secret triumphs, the soundless tragedies, which are the noblest tragedies, the murdered loves which are the most exalted loves, the silent battles which are the grandest battles!

***

Idle tears are not ever born of some divine despair. They are the eternal tribute to perfect beauty; the silent sign of understanding; the human soul's noblest offering and sacrifice.

They rise to the eyes in unutterable sympathy with the moonlit sea; with the graceful, golden path, which must stretch straight to Heaven since no other goal is worthy of its loveliness; tears are the homage to the snow-capped mount which glistens splendid in sunlight, serene, unmoved beneath the fierce compelling rays, Nature's symbol of divine repose; tears are the silent pæan to Heaven which glow in wondrous glory of sunset color (what puerile words would prove a fitting tribute!); tears are the fit response to music, to the mystery of the rose's perfume, to the pathetic beauty of face or form, to the careless laughter of children, and to the majesty of death.

Jo.

LETHE'S AUTHORSHIP.

A. E. Lancaster, who claims to be the sole author and owner of Lethe, sends THE MIRROR the subjoined statement, which we publish as a companion picture to that made last week by Arthur Hornblow and printed in these columns:

"If A goes to B and tells him C says he wants a one-act play about 'an artist and a young girl,' and B, left alone, immediately invents the story and writes the play, without hint or suggestion of any kind from any other brain but his own, is there any human ingenuity by means of which it may legitimately be claimed that A is B's collaborateur in that particular play? I think not. Yet that is precisely Mr. Hornblow's attitude toward me so far as his alleged collaboration in Lethe is concerned. He never mentioned to me the slightest detail of the story which he alleges Mrs. Fernandez told him, and even if he had, that circumstance would not have constituted him collaborateur but merely the narrator of another person's wishes. According to Mr. Hornblow's own acknowledgment, inferentially, Mrs. Fernandez would be the real collaborateur. But that lady never made any such claim, and I don't believe she ever will.

"A few weeks ago I called upon Mrs. Fernandez in order to inquire what she really had told Mr. Hornblow. She mentioned something about a young girl playing a harp or harpsichord in the street, and being employed by an artist to pose for him in his studio. Her only idea, she said, was to make the harp or harpsichord a feature in the stage business of the little play to be written around it. That is all that Mrs. Fernandez said to me on the subject.

"On the other hand, some time previous to the date upon which Mr. Hornblow told me that Mrs. Fernandez wanted a play about a young girl and an artist, I had told *him* that Blanche Willis Howard's delightful novel, 'Guenn,' suggested excellent material for a play (with the exception that it was so profoundly sad), the principal characters being 'a young girl and an artist.' So that the first mention of these two characters was made by me to him and not by him to me.

"Mr. Hornblow says that upon reading Lethe for the first time he told me I had broken my agreement in not giving him an opportunity to do some work on it. I am quite sure Mr. Hornblow did nothing of the kind. On the contrary, I, observing his disappointment at viewing a completed work in which he had had no share, felt sorry at his being so evidently downcast, and exclaimed, 'Never mind; we will call it a collaboration.' This I am perfectly willing to admit, and also to admit that I acted foolishly. Mr. Hornblow instantly accepted the offer, and expressed a warm sense of what he called my 'generosity.' That was the word he used. I never admitted to him, as he says I did, that he had furnished the idea; for that would not have been accurate. He had merely repeated another person's desire, and the desire scarcely represented an idea. If A tells B that C wants a play about a widow, a wild beast, and a child, and B writes 'Gismonda,' A could scarcely claim collaboration on those grounds.

"My business relations with Mr. Hornblow included some negotiations with A. M. Palmer. I am quite willing for the details to be known, but need not encumber my story with them at present. Mr. Hornblow says he divided with me the money advanced by Mr. Palmer. Here is another inaccuracy. Mr. Hornblow did *not* divide it with me. *I* divided it with *him*; for I employed him; he did not employ me. It is true that in the agreement made with Mr. Palmer it was understood that A. E. Lancaster and Arthur Hornblow were to be known and advertised as authors of said play. But that agreement referred to Mr. Palmer alone.

"When Mr. Palmer returned Lethe it was taken to Charles Frohman. It remained in his office for months, no efforts being made by Mr. Hornblow to push the matter. One day I asked myself why I should conceive and write a play—even a trifle like Lethe—and do all the work which I saw I would have to do to get it produced, and yet allow another person, who had done absolutely nothing but conduct a little negotiation for which he had been liberally paid, to share the credit (if there was any) and get half the royalties (if there were any).

"The extreme fatuity of this aroused me. I asked Mr. Frohman to return me Lethe, if he did not want it, and wrote to Mr. Hornblow telling him I resumed sole authorship and ownership. Mr. Wheatcroft produced it, fearing a threatened infunction, but no injunction came. Mr. Hornblow says he 'allowed' the piece to be performed, and then adds that his lawyer told him there was no way in which he could have prevented it. That is all I have to say."

MANAGER LEDERER ARRESTED.

Manager George W. Lederer went over to Boston last Tuesday to look at the business of The Twentieth Century Girl, playing at the Park Theatre. He was standing in front of the house during the evening when he was approached by a lawyer and a deputy sheriff and put under arrest on a claim for $22,000 preferred by Herrmann the magician.

Mr. Lederer enlisted John Stetson and William Harris, and was admitted to bail. He returned to New York on Wednesday.

He claims that he has judgments against Professor Herrmann, and that he owes the latter nothing. The trouble grew out of a litigation between the parties in reference to U and I, which they owned together. It is claimed that Professor Herrmann telegraphed from Ogden, Utah, to cause the arrest, and that he had obtained in a California court a judgment for $14,000, with $2,000 costs, against Mr. Lederer.

CAROLINE HAMILTON.

For four consecutive seasons—or since her debut on the professional stage—Caroline Hamilton has been singing the prima donna roles with The Bostonians. Miss Hamilton was formerly a singer in the choir of one of the fashionable churches of San Francisco—her native city. On one of their visits to the Pacific Coast she joined The Bostonians.

Miss Hamilton possesses a voice of a remarkably sympathetic quality, coupled with great facility of execution, and she has had, therefore, comparatively little difficulty in winning the high position she now occupies in professional circles. A true artist in temperament, with a charming personality, she has literally a host of friends in all the principal cities of this continent.

Although Miss Hamilton is best known through her work as Maid Marian in Robin Hood—a role which she originated—she has an extensive repertoire. Her most recent success is Ninette in Prince Ananias, a part she is now singing in Boston. Miss Hamilton has not yet signed for next season.

JANE STUART'S MARRIAGE.

Jane Stuart Holahan, professionally known as Jane Stuart, and General Louis Auer, of Milwaukee, Wis., were married last Tuesday evening at the home of the bride's father, Maurice F. Holahan, Deputy Commissioner of Public Works, No. 137 East Fifty-fifth Street. The Rev. James Flood, pastor of the Church of St. John the Evangelist, officiated. The bride wore white satin trimmed with point lace. Her veil was of tulle, and her ornaments a diamond sunburst and a pendant heart of diamonds, gifts of the groom. Pansy Holahan, her sister, was her only attendant, and Frank Holahan, her brother, was best man. Many persons prominent in political life witnessed the ceremony, and congratulatory despatches were received from President Cleveland, Secretary Lamont and Senator Hill. The gifts were numerous. General and Mrs. Auer sailed on Wednesday for Florida. They will reside in Milwaukee, the bride retiring from the stage.

A GREEN GOODS MAN.

A Green Goods Man, which was recently purchased from Edward J. Abram by W. E. Gorman and Paul Dresser, is in its ninth week on tour, and is reported to have made a big popular hit. The company, which was in Minneapolis last week, is now working Eastward "in the best of shape," as Mr. Gorman says.

"It will surprise me very much," continues the manager, "if A Green Goods Man does not hit hard in New York city, where all the scenes are laid, as it contains so much that is local to the metropolis—Tammany police methods, the green goods game, the Astor tramp, and all the latest hits. The songs and music are all new, and were written for this play."

According to reports, A Green Goods Man is doing a very prosperous business.

THE BRADY-CORBETT SYNDICATE.

A syndicate, representing a capital of $100,000, is now being organized to operate in the theatrical field next season. W. A. Brady and James J. Corbett are the prime movers.

"I can't say who the other men interested are," said Mr. Brady yesterday. "But the deal is going through and we shall be ready to operate in time for next season. The syndicate will simply organize and send out companies. It won't attempt to control any circuits. Mr. Corbett is going to invest heavily and so am I.

"It's a mistake for people to think Corbett is only a fighter. He has one of the longest business heads I ever knew. I can't say yet what plays we shall do or exactly what our plans are, but we shall be a power in the theatrical world."

REJANE AND A DOLL'S HOUSE.

There is something of audacity and more impertinence in Madame Réjane's recent public statement that Ibsen's A Doll's House had not succeeded in America because it had never been adequately interpreted in this country.

In the first place A Doll's House has succeeded, and, succeeded most profoundly, upon two occasions of its presentation in America.

Ten years ago Helen Modjeska appeared as Nora Helmer in Louisville. At that time Ibsen was not understood here, and, realizing that the play could not possibly attract the masses, Modjeska dropped it. A Doll's House was not a stranger to the artiste's repertoire, however. She had presented it many times in Poland. Her American presentation was completely successful, from an artistic standpoint, and those familiar with Modjeska's art will not find it difficult to imagine the rare intelligence, irresistible winsomeness, the subtle, womanly charm and the final tragic force which conspired to leave in the mind of the writer a never-fading memory of the gracious artiste's portrayal of the strange, complex and wonderful Nora—a noble portrayal, away and beyond the power of the vivacious star of the Théâtre du Vaudeville.

A year ago Minnie Maddern Fiske essayed the role at a special matinee in aid of a charity and the men and women so fortunate as to have been present at that memorable performance will be interested to learn in what respect Madame Réjane can improve upon Mrs. Fiske's truly marvellous interpretation.

I have seen Réjane in the Paris production of A Doll's House (a production in which she was not successful) and I have no hesitancy in expressing it as my humble opinion that the Frenchwoman's Nora, albeit it is a clever performance, particularly in certain phases of piquante humor, cannot, however, for a moment compare in any respect with the infinitely finer achievements of either Mrs. Fiske or Madame Modjeska.

Truly, American actors should feel rather small potatoes at the moment! Scarcely have they recovered from the shock of Febvre's pompous criticism of their art when Réjane arrives to assert America knows nothing whatever of Ibsen's Nora, conveying at the same time, a modest hint that she may enlighten it in this respect.

J. K. FULLER.

CAROLINE HAMILTON.

THE CAYVAN TOUR IS OFF.

The contemplated Georgia Cayvan starring tour next season has been practically abandoned, at least temporarily. Mr. Frohman said yesterday to a MIRROR man:

"Miss Cayvan has been very ill in Paris, and I hear she may not return to this country for some time. She agreed to let me know her decision about her starring tour on Feb. 1, and as I have heard nothing, I infer that she has changed her mind."

Mr. Frohman has secured a new melodrama called A City of Pleasure, which is an adaptation made by George R. Sims, of the French piece Gigeolette, which was secured in the first instance by Charles Frohman, and he will send it on the road next season, probably after a production in New York. The piece has not yet been seen in London. Eleanor Carey will be in the cast.

MRS. LANGTRY'S NEW PLAY.

Mrs. Langtry is in New York superintending the details of the production of Gossip, the comedy in four acts adapted by Clyde Fitch and Leo Deitrichstein, which will be seen at Palmer's Theatre next Monday. Richard Marston is painting the scenery, and the authors are intimately concerned with the preliminaries. The play will be staged by E. B. Norman.

Gossip deals with the social adventures of a colony of Americans living for the season at Trouville. The first act, which proceeds on the seashore, is said to offer opportunity for elaborate dressing.

Mrs. Langtry's part is one of comedy with a vein of seriousness. J. W. Pigott, C. J. Richman, Effie Shannon and Ethel Hope have prominent parts.

SUPERFLUOUS HAIR, Moles, etc., permanently destroyed by electricity. Helen Parkinson, 56 West Twenty-second Street.

GOSSIP OF THE TOWN.

According to the estimates filed last week with the Building Department, Oscar Hammerstein expects Olympia to cost him $518,000.

Hardie Kirkland goes with Humanity to play leading business.

The Diamond Breaker is reported to have closed last Saturday.

Messrs. Koster and Bial have engaged Guidon and Lynne, the duettists and dancers. They will make their appearance next Monday night.

The Power of Gold company will, it is stated, close next Saturday.

Barry Johnstone, who has been playing a prominent part in The Power of Gold, has been secured by Walter Sanford to play Robert Ffolliott in The Shaughraun.

Thomas Q. Seabrooke mourns the loss of his mother. She died last week, and Mr. Seabrooke canceled several one-night stands in order to attend the funeral.

Manager A. M. Palmer will produce Paul Potter's dramatization of Trilby in New Haven on Saturday evening. On the following Monday it will be presented at the Park Theatre, Boston.

Charles Frohman has bought the American rights to Oscar Wilde's latest play, The Importance of Being Earnest.

Richard Mansfield will begin an engagement at the Fifth Avenue Theatre on April 15.

Frank Daniels, who will next season head a company, has secured a new comic opera, the book of which is by Harry B. Smith and the music by Victor Herbert. The subject is Egyptian, and the piece will be called either The Wise Man of the Nile or The Kibosh.

The Opera House at Coshocton, O., recently burned, has been remodeled and put in first-class condition, and will soon be opened to the public. D. R. Keith has succeeded W. H. McCabe as manager.

Albert Bruning has made an excellent impression by his work with Robert Mantell this season. The line of parts for which he has been cast has fully shown his versatility.

Marie Carlyle left for Boston last Monday on business connected with her next season's tour, which will open in that city. Her production of a new play specially written for her will be elaborate in every particular.

The one-hundred-and-fiftieth performance of Rob Roy was celebrated at the Herald Square Theatre last Wednesday night. Silver pin-cushions were the souvenirs.

Eleanor Mayo and James Elverson, Jr., will be married in April.

Joseph Ransome and his company opened on Feb. 25 at the Standard Theatre, Philadelphia, to a packed house in Monte Cristo. Aside from the success of Mr. Ransome, who is a favorite in Philadelphia, hits were made by Alice Fairbrother, William Richards and P. A. Nannary.

James M. Caldwell and Edna Courtney were married at the Fifty-seventh Street Episcopal Church in this city on Feb. 24.

S. B. Rickaby, business manager of Little Trixie, was in the city last week and reported excellent business in New England. He said that May Smith Robbins had made a hit. The company play Hoboken the first half of this week and then go West.

Alexander Salvini is actively rehearsing Hamlet.

Negotiations are now pending between W. A. Brady and E. G. Gilmore to put Humanity on at the Academy of Music for a run, beginning April 8. Mr. Brady, by the way, has removed his offices to 1193 Broadway, in the Gilsey Building.

Frank E. Morse, business manager of the Fanny Rice company, reports good business in the South.

Leonard Wales, formerly well known in New York as a newspaper man and composer of Athenia, who for some time has been located in Chicago, has been engaged by Manager Leon Marguiles of the Damrosch Opera company to represent this organization on its Western tour.

Ricketts' Troubadours closed season at the Marquam Grand Opera House, Portland, Ore., on Feb. 22. Mr. Ricketts sent the company to New York, and has signed with Thomas W. Ryley to join the Emily Bancker company for the balance of the season, to play Nathaniel Glover in Our Flat.

Alban W. Purcell lies at his home, 251 West One Hundred and Twenty-third Street, suffering from a fractured knee-cap, the result of an accidental fall.

Agnes Wallace Villa, who has been an inmate of the New York Hospital for three weeks, is recovering from a painful operation, and expects to resume her professional work in the Spring.

Rich and Harris have engaged Gertrude Fort to originate a part in Peter F. Dailey's new play next season. Last December Miss Fort bought an $8,000 shore front at Great Kills, Staten Island, for a home. With the exception of a few dates, she has been resting this Winter. She worked all last Summer in Davy Jones at the Boston Museum.

The printed report that Mrs. Potter and Kyrle Bellew will appear at the Fifth Avenue in April is untrue. It is almost settled that Richard Mansfield will follow W. H. Crane there. The Potter-Bellew company will be seen at the Herald Square after Rob Roy.

Eugene Edward Kilday, son of Frank and Carrie Elberts Kilday, died on Feb. 25 of scarlet fever and diphtheria, after an illness of one week, aged two years and six months. Interment was at Palisades Cemetery, Weehawken, N. J.

Walter Sanford will surrender his lease of the Star Theatre, Brooklyn, on March 11, and John W. Holmes, the owner, will resume possession and management.

Sousa's Band, which has achieved the greatest reputation in the shortest time, is now recognized as the finest organization of its kind on the continent, if not in the world. Its itinerary for the coming season embraces all the leading cities in the country; its special engagements are for the most notable of events and localities, and it promises under the leadership of its magnetic and accomplished conductor to win even greater honors.

A. Thomas Oberle, who plays the part of the Major in The Girl I left Behind Me, and Florence Gertrude Kelly, daughter of the late Michael J. Kelly, formerly a well-known newspaper man in this city, were married at St Theresa's Church, Tarrytown, last week Monday. The wedding mass was celebrated by the Rev. J. J. McCarthy, and the Rev. N. N. McKinnon, S. J., of St. Lawrence's Church, New York, performed the ceremony. The bride, who was given away by her brother, Harry A. B. Kelly, wore a brown cloth tailor-made traveling costume. She was attended by Marie T. Leonard of Brooklyn. Fritz Williams, of the Lyceum stock company, was best man.

For speed, safety and reliability, the New York Central stands without a peer—hence its title conferred by the press of two continents—"America's Greatest Railroad."

IN OTHER CITIES.

DETROIT.

As already stated in my last letter, the Frohman co. in Sowing the Wind made the best impression of any attraction that visited here this season. The co. was first-class in every respect, and the work done by Mary Hampton, J. H. Gilmour, and Thomas Whiffen was simply beyond criticism. The play was beautifully staged, and the entire co. entitled to praise. The play itself is a masterpiece, and the best thing of its kind that Detroit has been favored with for many a year. It is pleasing to note that the theatregoers of this city filled the house every evening. As noted before, Mr. Frohman is entitled to the thanks of theatregoers for supplying so excellent an attraction at such reasonable prices, the highest rate of admission being $1, whereas seven-tenths of the attractions which play here have taken it upon themselves to charge fifty per cent. more than this, whether they are worth it or not. Therefore, taking it all in all, the play, the co., and the acting, it will be a long time before we will look upon its like again.

At the Detroit on 25, The Gaiety Girl opened for a three-nights and matinee engagement. It is the same piece that was played for one hundred nights at Daly's, New York, but not by the same co. It contains none of the principals, such as Harry Monkhouse, Decima Moore, and Cissy Fitzgerald, and, therefore, is not as interesting to those who have seen the original. The piece itself is mighty poor stuff at the best, and were it not so thoroughly English as to be considered the proper caper by our Anglo-maniacs, it would have fallen as flat as a flounder. Outside of a few light musical things which were fairly well done, and some good dancing on the part of the women, it is absolutely insipid.

On 28 De Wolf Hopper begins a half week's engagement at the Detroit in Dr. Syntax.

On 4 Charley's Aunt will open for a week's engagement at the Detroit. This play ought to do an immense business, as it is the best play of its kind that has been brought out in years and provided it is acted by the original co. as at the Standard, there is no reason why it should not be the comedy success of the season.

At the Lyceum E. Burton Holmes gives a series of lectures, splendidly illustrated, for the benefit of Grace Hospital, of this city. It is to be hoped that the lectures will be as successful pecuniarily as they are bound to be in an artistic way. Mr. Holmes is a young gentleman of extended travel, and has generally been most favorably received wherever he has appeared.

At Campbell's Empire True Irish Hearts 24-2. Ship of State 4-9.

At Whitney's Grand Blue Jeans is the attraction 25-2. London Belles 4-9.

In the cast of Charley's Aunt, which comes to Detroit next week, our old friend Owen Fawcett will appear in the part of Spettigue. Mr. Fawcett lives at Ypsilanti, a few hours' ride from Detroit, and he is in this city considerable of his time during the Summer.

Among the coming attractions at the Detroit will be Olga Nethersole on 11-13, at which time she will appear in Camille, Frou-Frou, and The Transgressor. Excepting Duse, Nethersole is the best Camille at present on the boards in the humble opinion of your correspondent, who had the pleasure of seeing her last Fall at Palmer's Theatre, in your city.

KIMBALL.

MILWAUKEE.

Rice's Surprise Party in 1492 appeared at the Davidson Feb. 24-29. The co. gave a splendid performance to good-sized audiences. Mark Smith made a decided hit as Queen Isabella, his singing being particularly effective. Will H. Sloan was grotesquely funny as Ferdinand. Yolande Wallace as Johanna and Carrie Behr as Catalina received much applause for their conscientious efforts. The latter has a very pleasing voice, and sang the "Dolly" song very effectively. Barnabee and MacDonald's Opera co. will present Robin Hood 28-2. It is several seasons since this co. has visited our city, and I trust their business will be such as to warrant their regular appearance hereafter.

The Charity Ball appeared at the Academy 24-27, and although the piece was presented by stronger cos. on former occasions, the present one gave a satisfactory performance.

Barney Ferguson appeared in a new "piece" at the Bijou 24, which embraces much that is old and little that is new in farce-comedy. The conglomeration is entitled Duffy's Blunders, and cannot be said to possess much to recommend it.

Richard Mansfield accepted a settlement from the C., Mo. and St. P. Railway of $2,500 for personal damages sustained by Mrs. Mansfield in an accident while their private car was being located in the depot for the week. Mrs. Mansfield was unable to appear at all during the week, but recovered sufficiently to accompany the co. to St. Louis.

Helen Glidden, who assumed Mrs. Mansfield's part during the engagement here, is deserving of much credit for the excellent manner in which she sustained the different roles, several of which she never before studied, and Mr. Mansfield should congratulate himself on having so competent an actress in his company.

Manager Jacob Litt's many Milwaukee friends were much pleased to read the very favorable dispatches from Philadelphia announcing the instantaneous success of his new piece, The War of Wealth. Mr. Litt has studied the wants of the public, and with the production of In Old Kentucky he struck a sympathetic chord that responded quickly and bountifully, and I trust his new piece will prove even a greater winner.

E. T. MCDONALD.

KANSAS CITY.

Off the Earth opened to a crowded house Feb. 25 at the Coates, and was the best extravaganza that has visited here this season. The costumes and scenery were beautiful and in exquisite taste and harmonious coloring. Eddie Foy was funnier than ever, Louise Montague a dashing prince, Sadie McDonald a fairy-like dancer, and the chorus really good looking. Francis Wilson 4-9.

Alabama was splendidly presented at the Grand 24-2 and drew large audiences. Frank C. Bangs, Clement Bainbridge and a strong cast were all warmly received and gave delightful performances. Hanlon's Fantasma 3-9.

McKee Rankin in The Canuck and The Danites drew fairly at the Ninth Street 24-2. His character work was excellent, and the rest of the co. fair. Clay Clement 3-9.

Two Old Cronies drew moderate houses at the New Gillis 24-2. Carlotta the dancer was a favorite. May Shaw Burlesque co. 3-9.

At the Auditorium Mabel Haas will give an operatic concert 27, and Henry Watterson will lecture on Abraham Lincoln 28.

A big house is assured at the Provident Association benefit at the Grand 1.

Paul Taylor, of this city, has just joined T. W. Keene's co.

After this season Eddie Foy and Manager George Bowles will shelve Off the Earth and put on a new play called Little Robinson Crusoe. The first production will be given at English's Opera House, Indianapolis, Sept. 16. Foy takes the part of Saturday, a friend of Crusoe's. Sadie McDonald will probably play the title-role. A cake walk by cannibals and a great number of amusing novelties will be ineroduced.

FRANK R. WILCOX.

JERSEY CITY.

Donnelly and Girard opened in The Rainmakers at the Academy of Music Feb. 25 to fine business. The entire co. work harmoniously, and the result is a very pleasing performance. Donnelly and Girard do lots of new things; the Leigh Sisters, in the mirror dance, are clever; the Harcourt Sisters are good dancers; Isabelle Urquhart sings a solo; Thomas Le Mack and Thomas Lewis in a monologue and ventriloquial act are funny; Arthur Deagon is a fine singer; and Arthur Rigby's monologue is original and timely. Mr. and Mrs. Byron 4-9; Willie Collier 11-16.

The Bon Ton Theatre programme is a good one. Opening 25-2 were Grandjean and May, Stinson and Merton, Napier and Marzelo, Auber Sisters, James Gaylor, Bates and Bates, Bessie Darling, Allen and Delmain, P. E. Sweet, Marion and Pearl, M. E. Drew, Gilson and Miles, and the Lesters. Business fair.

James Loughan, a former stage hand at the Academy of Music, died at St. Vincent's Hospital, New York, 26, and was buried in Calvary Cemetery 28.

Felix Morris and his wife will give readings and a monologue at Hasbrouck Hall 8.

Sousa's Band gave a delightful concert at the opening of the new regimental armory 25.

Two hundred members of the Royal Arcanum witnessed the performance of The Rainmakers at the Academy of Music 28.

The high-hat bill was killed by our legislators 25 by a vote of 42 to 14.

George Clarke, advertising agent of the Bon Ton Theatre, is preparing to take out a co. in That Man from Dublin, a new play written by one of our citizens.

Bates and Bates, a new musical team, are doing a novel specialty at the Bon Ton this week.

WALTER C. SMITH.

PROVIDENCE.

It is a pleasure for me to note the delightful engagement of Sol Smith Russell at the Providence Opera House Feb. 25-27. A Poor Relation was the opening play, splendidly presented by an evenly balanced co., with the star as Noah Vale. Peaceful Valley and The Heir-at-Law were also given, and the large audiences were most appreciative. On the opening night, in response to continuous applause, Mr. Russell stepped before the curtain and made one of his droll speeches, which was decidedly amusing. A Black Sheep was seen for the rest of the week with good-sized audiences in attendance. A Trip to Chinatown 4-9.

The Ups and Downs of Life was seen for the first time in this city at Keith's Opera House Feb. 25-2, and drew well. Oliver Byron appeared as Vivian Ransome and gave an excellent interpretation of the part. Kate Byron was seen at her best as Jane Judkins, and the comedy work of Fred. Warren kept the audiences in the best of humor. The emotional role of Constance was capitally played by Florence Stone, who was pleasing and effective throughout. The play was well cast and enjoyable. Down in Dixie 4-9.

A. Q. Scammon's Side Tracked was the attraction at Trowbridge's Star Theatre week of 25-2 and did a good business. During the action of the drama specialties were introduced by May L. Bell, George Barlow and Charles Whaley. Harry La Marr in A New England Home 4-9.

The Westminster Theatre had for its patrons week of Feb. 25 Harry Montague's Burlesque co. They gave a fair specialty bill and a good burlesque entitled Old Age and Youth. Peter Maher Specialty co. 4-9.

It was reported in theatrical circles and through the local papers that Providence is to have a new theatre very soon. The announcement comes from General Manager Albee, of B. F. Keith's Amusement Enterprises, and we are told that the new house will be the handsomest in New England outside of Boston. Of course it will be a handsome affair if Mr. Keith has anything to do with it.

The Altair Dramatic Club gave a ladies' and gentlemen's minstrel entertainment in their hall 26, for the benefit of the Universalist Cadets. A large audience greeted the performers and everything went off smoothly.

The annual concert for the benefit of St. Joseph's Hospital took place at Keith's 24. A large audience availed itself of the opportunity to enjoy an excellent programme and at the same time aid a worthy charitable organization.

I am in receipt of a letter from my good friend Jay Hunt, who is with the Trolley System co. playing in the West, in which he says he is considering an offer from R. B. Caverly, of London, for a tour of the large cities of Great Britain and Ireland during '96-97 to produce Rip Van Winkle. The supporting co., with the exception of Mrs. Hunt (Lea Michael) and their two children, will be engaged abroad. Misses Charlotte and Henriette Hunt are now studying in Philadelphia and will probably resume their professional work next season. Miss Charlotte has been seen here several times, and has made many friends who predict for her a bright career.

Walter Macnichol, the genial treasurer of Sol Smith Russell's co., spent Sunday, Feb. 26, in Boston, with his wife (Blanch Ring) and little son. The little fellow is six weeks old, and Mr. M. had not seen him until this date.

Robert Arthur was in town 25 ahead of A Trip to Chinatown.

Athlin Legere, of the White Crook co., was here 26.

J. Gordon Edwards closes with Katherine Rober's co. in March and sails for Europe the latter part of the month to join Kiralfy.

HOWARD C. RIPLEY.

ATLANTA.

Lottie Collins gave two performances at De Give's Grand Feb. 20 to large audiences. The co. was to have opened a night earlier, but were detained in Macon by litigation. All had heard of her "Ta-ra-ra-boom" dance which brought her so much fame, and the good-sized audiences were not disappointed. The co. that surrounds her is capital.

The Tavary Grand Opera co. at the Grand drew fair-sized audiences for four performances, beginning 21. The small patronage bestowed was not due to the lack of appreciation, but to the fact that the theatregoers have not the money just now. The organization proved to be, beyond doubt, the best that has been heard in the South in some time. The operas given were Il Trovatore, Carmen, Cavalleria Rusticana, I'Pagliacci, and Tannhäuser.

James O'Neill, after an absence of a long time, appeared at the Grand 25, 26 and matinee to splendid business. The plays given were Virginius and Monte Cristo. The supporting co. is a strong one. Miss Rockwell made a pretty and youthful Virginia.

Governor Atkinson and his staff are to attend the opening of the new Lyceum.

T. H. Bowles, the proprietor of the new Lyceum, is here looking after the progress of his new theatre, which is to be delivered over to Henry Greenwall the latter part of April.

Alexander Salvini is coming this way, playing last week in the Crescent City.

ALF. FOWLER.

CHARLESTON.

Al. G. Field at the Academy of Music Feb. 20 gave one of the best minstrel performances ever seen in Charleston to a full house. The individual excellence of the co. is supplemented by Ernest Magnani's splendid orchestra, and by some novel spectacular effects. After the performance the co. were royally entertained by the Elks. Mr. Field, who is one of the most popular Elks in the United States, presided over the session, and made many additions to his large circle of friends in this city.

Rhéa 22, 23 in Parisians, Lady of Lyons, and New Magdalen, drew a large matinee attendance.

The advance sale of seats for the engagement of the Tavary Opera co. opened 25 with a rush, and the prospects are for big business when they sing here 28-2. Country Circus 7, 8; Salvini 15, 16; Texas Steer 27.

The following managers were in the city last week: Willis Johnson, in advance of Rhéa; N. Hashim, representing Tavary Opera co.

The project for a new theatre in Charleston took definite shape 25, when the subscription lists to the capital stock were opened at the Exchange Bank. The house is to cost $100,000, divided into $35,000 worth of stock, which has been already subscribed, and $65,000 in five per cent. bonds. The plans have been drawn by Wood and Lovell, of Chicago, and provide for a handsome Renaissance front of Cumberland buff stone and pressed brick. Besides a theatre capable of seating 1,600 people, the building will include two stores, a ball-room, and a roof-garden. It will be erected on the site of O'Neill's Grand Opera House, which was burned down over a year ago.

R. M. SOLOMONS.

DENVER.

I would like to record a good theatrical week, pecuniarily, ending 2, but such was not the case—in fact business is very light for some reason or other.

The most important piece of news is the removal of Giffen and Neill's stock co. at the Broadway to Jacob Litt's Milwaukee theatre at terms very advantageous to the former, I understand. The public has not appreciated the co. as it should have, and in the new field I sincerely hope that its work will meet with the success it so thoroughly deserves. In the departure of this admirable organization the Denver public loses the opportunity of witnessing any more royalty plays at prices in keeping with the times. Week of 25-2 was given to a revival of Mr. Daly's old drawing card, 7-20-8, with Henrietta Crosman in the role of Floss, and all the rest cast with the carefulness that makes James Neill a master in this important particular. The comedy went with a dash refreshingly pleasing. Another Daly success, Railroad of Love, will be done week of 4-9, which will be the last, and the curtain will go down on Denver stock enterprises until Summer.

J. K. Emmet, with his Fritz in a Mad House, was the attraction at the Tabor 25-2, and drew rather light houses. The house management announces an opera engagement 4-9 by the Whitney Opera co. with Dorothy Morton in the leading role in The Fencing Master.

At the Curtis Street Theatre, pretty Marie Heath, as the principal in A Turkish Bath, made things lively on that stage, and had some real funny people to help her. Frank R. Ward, Harry Corson Clarke's young friend, and mine also, is installed as treasurer at this theatre. He is polite and agreeable, and that's saying a good deal in these days of great and lofty ticket-sellers.

Giffen and Neill's co. will open in Milwaukee on 17.

W. P. PEABODY.

LOUISVILLE.

Wang was presented at the Temple Theatre Feb. 25, 26. Albert Hart acceptably played the part heretofore taken here by De Wolf Hopper and Edwin Stevens. Virginia Earl, Marian Singer, and Camm Mauvel were seen in familiar roles, while Rose A. Krohe made much of the small part of the messenger boy. The next attraction at the Temple will be Shore Acres, which comes 4-6 with the original cast.

Lillian Russell presented The Grand Duchess at Macauley's 25, 26, closing her engagement in La Perichole 27. Lottie Collins closes the week.

At the Grand Opera House the farce-comedy, A Railroad Ticket, is attracting fair patronage. It is a typical play of its kind, and the numerous specialties introduced by members of the co. make it attractive. Morrison's Faust will fill the week commencing 4.

The White Squadron, with W. A. Whitecar in a well-fitting part, is drawing large business at the Avenue. The patriotic sentiment of the play does not fail to meet with the approval of the audiences. The Gormans open 3.

The Bison Specialty co., with Regaloncita as a strong card, is the attraction at the New Buckingham. A strong variety bill is given.

Manager James Whallen, of the New Buckingham, is confined to his room by illness.

The members of the Leiderkranz Carnival recently given voiced through the public press their thanks to Daniel Quilp, of the Auditorium, for scenery loaned and other favors granted.

The lecture on "The Bible" given 21 at Macauley's by Colonel Robert G. Ingersoll drew one of the largest audiences ever in the theatre.

W. H. Mestayer, of the Oliver Twist co., was too ill to appear during the engagement at the Temple. The part of Bumble was acceptably played by Alfred Hart.

The Whallens have decided not to send their attraction The South Before the War to Europe for the present, indications being that there is more money in continuing it on the road in this country.

The mother of May Buckingham, a member of The Still Alarm co., who died here some months ago, spent several days in the city during the past week endeavoring to settle the affairs of her daughter.

The My Aunt Bridget co. is filling in idle time here, their next engagement not being until 4. William Morrison left the co. at the conclusion of the engagement at the Avenue, and Charles Shreve, of this city, was secured to fill his place. On account of illness in the family of Mr. Shreve he was compelled to throw up the position, which will be accepted by another Louisvillian, William Belknap, the well-known basso, who has filled engagements with a number of the best minstrel cos.

The death of Eli Marks, the well-known sporting man, on 25 recalled his connection with several gambling exploits, wherein professional people have figured. Marks was the "dealer" upon the occasion when J. H. Haverly made big losings several years ago, and figured in the same capacity upon several occasions when N. C. Goodwin tested his luck. The latter actor sent an elaborate floral offering.

Manager James B. Camp, of the Grand Opera House, contemplates a season of Summer opera at his house, and also the construction of a roof-garden upon the same plan as in New York. There is every reason to believe that such a place of amusement will prove successful here.

CHARLES D. CLARKE.

BALTIMORE.

Mr. and Mrs. Kendal had a very successful opening at Albaugh's Lyceum Theatre, where they appeared in Tom Taylor's play, Lady Clancarty, Feb. 25. Both were well received, and the play was staged with judgment and liberality. The co. is a very good one and presented an interesting historical picture of English court life towards the close of the seventeenth century. During the week the Kendals appeared in A White Lie, A Leader of Men, A Scrap of Paper, and The Second Mrs. Tanqueray. Stoddard Lectures 4-9.

At Ford's Grand Opera House Palmer Cox's Brownies disported themselves for three hours, and together with the fairies and the demons afforded no end of pleasure to both young and old. The entertainment is a most interesting one from the rise of the curtain on the prologue until its fall at the finale of the third act. The cast is a very large one and includes many clever people. Linda La Tosca, the queen of the fairies, has a sweet voice and good presence. Ida Müller and Alice Johnson are both excellent, while George H. Broderick, the leader of the demons, with his tall figure and great voice towers over all the little people. For wealth and beauty of scenery nothing has surpassed it this season. Mr. Cox was on hand every evening and was himself a centre of attraction. Charley's Aunt with one of Mr. Frohman's good cos., 4-9.

Steve Brodie, the bridge jumper and Bowery restaurateur, appeared in the role of actor at Harris' Academy of Music where, with a characteristic co., he produced a drama entitled On the Bowery. Mr. Brodie has admirers enough in the Monumental City to pack the house at every performance, and we must say, as of the old woman who kissed her cow, *chacun à son goût*. The Cotton King 4-9.

The Spider and the Fly drew large audiences to the Holliday Street Theatre, who enjoyed the songs, dances and specialties with which the piece abounded. The (New) Dazzler 4-9.

The Brownies were burlesqued in an afterpiece called An Irish Brownie, given by John F. Field's Drawing Cards at Kernan's Monumental Theatre. Bob Fitzsimmons' Athletic and Specialty co. 4-9.

Peck's Bad Boy has not been seen here for several seasons. As a consequence, it did very well at the Howard Auditorium. Sam T. Jack's Creole co. 4-9.

Arrangements are steadily progressing looking to the formation of a strong dramatic co. at Ford's for the Summer season. A number of good people have already been engaged, and Manager Charles E. Ford has his eye on several others. The season will begin about June 1, and terminate about Sept. 1.

It is contemplated having a season of opera at Harris' Academy of Music, with probably the Hinrichs co.

George H. Broderick has always been seen here in opera, but as Dragonfel in The Brownies he gives evidence of excellent dramatic ability. The role is somewhat similar to that of Mephistopheles.

HAROLD RUTTLEDGE.

BUFFALO.

It is fortunate that we are not compelled to chronicle the total loss by fire of our leading music hall, which is the leading hall of the city for political gatherings, concerts, musicales and conventions; were it not for the gallant fight made by the fire department, this beautiful structure would have been razed to the ground on Feb. 18. An exaggerated report of the loss was circulated, but Music Hall proper was not harmed in the slightest degree, although other portions of the building were badly burned and damaged by water.

James A. Herne in his beautiful pastoral drama, Shore Acres, at the Academy of Music, was greeted most cordially by Buffalonians who were enthusiastic beyond measure in their appreciation of the homely picture of country life. The co. was an adequate one in every particular, the scenery and costumes were most appropriate and every attention given to detail in stage properties. Mr. Herne is a painstaking actor, and had a magnetic effect upon his audiences 24-2. The Girl I Left Behind Me 4-6.

Thomas Q. Seabrooke appeared here during only two nights of his engagement at the Star Theatre 21-23 on account of the death of his mother. The co. filled out the week, the part of O'Grady being taken by Mr. Seabrooke's understudy. The Grand Vizier is the title of Mr. Seabrooke's new skit, unjustly called an opera. It has been heralded as a new Tabasco, or Tabasco re-written. At the present writing it is without a vestige of merit. Business materially fell off after the first night.

De Wolf Hopper opened at the Star 25, 26 in Dr. Syntax. The co. is identical with that of the New York production, and gave Mr. Hopper ample opportunity to display his peculiar abilities. Wilson Barrett in The Manxman 28-2.

Superba at cheap prices drew big houses and delighted all admirers of the spectacular drama. Sandow's Trocaderos 3.

Robert Fitzsimmons and his own co., as designated by the programme of the house, appeared at Court Street Theatre during the week of Feb. 24. Mr. Fitzsimmons had considerable trouble not bargained for during the week with his manager, Captain Glori. Fitzsimmons is desirous of ridding himself of Captain Glori, while the Captain prefers to continue. Differences were aired in the court room during the week, where an application was made to have a receiver appointed for the co. pending litigation. Mr. Fitzsimmons attracted considerable attention while in the court chambers, and was a startling novelty to the court attendants. City Club co. 3-9.

Shea's Music Hall continues in uninterrupted prosperity. Zara, a Midway remembrance, has been dancing herself into popularity; the Helston Sisters, Harry Brighton, Satsuma, Fred. McClellan and a strong variety bill are introduced at each performance. Troja 4-9.

BERT HART.

ST. PAUL.

At the Metropolitan Opera House Gustave Frohman's clever co. presented The New Boy with Bert Coote in the title-role Feb. 21-23 to large and appreciative audiences. Robert Downing, assisted by Eugenie Blair and an excellent co., produced The Gladiator, Ingomar, David Garrick, and French Marriage 24-27, opening to large and fashionable audiences. Mr. Downing's Nero was an admirable portrayal of the character. He looks and acts the gladiator with great strength and dignity, and was especially fine in the arena and prison scenes. Eugenie Blair is a very pleasing and attractive actress, and as Neodamia she evidences a fine conception of the character. The stars were supported by a strong co. Gustave Frohman's Lost Paradise co. 28-2; Robert Hilliard in The Littlest Girl and Lost 24—Hours 3-9.

At Litt's Grand Opera House Charles Frohman's excellent co presented The Girl I Left Behind Me 24-2, opening to full houses and audiences that appreciated a good performance. E. E. McFadden plays the part of Lieut. Hawksworth in a praiseworthy manner. The Gen. Kennion of W. H. Stewart is artistic and won for him merited recognition. Mart E. Heisey's Major Burleigh was a fine characterization. June Collins as Lucy Hawksworth was clever, vivacious and pleasing. Selene Johnson was very attractive as Kate Kennion. Viva Ogden was good as Wilber's Ann. Master Earl Lee plays the part of Dick nicely and won much favor. The characters were all well sustained. Barney Ferguson and Barney Fagan in Duffy's Blunders 3-9.

One of the most enjoyable events of the social season was the performance given at the Metropolitan 20 of a bright and pleasing farce, A Tragedy, by the dramatic corps of the Minnesota Boat Club. They gave a very creditable performance. The play was well staged and managed by Col. Bend. A large and fashionable audience was in attendance.

GEORGE H. COLGRAVE.

INDIANAPOLIS.

At the Grand Opera House Feb. 25 Olga Nethersole opened in Camille to a representative audience, and made a most favorable impression. She was ably supported by Maurice Barrymore and a capable co. Frou-Frou was given Tuesday, and The Transgressor Wednesday. Anna E. Fay 28; Rentz-Santley 28-2; Shore Acres 7-9; Rose Coghlan 14-16.

At English's Opera House Stroh's Vaudevilles did a good business 25-2 at popular prices. The co. is a strong one, and includes F. W. Stroh, Fougère, Harris and Walters, the Rickets, and others. De Wolf Hopper 4-6.

At the Park Theatre Ezra Kendall in A Pair of Kids drew crowds 25-27, and pleased his audiences very much. Ship of State 28-2; White Squadron 4-6; A Straight Tip 7-9.

At the Empire Theatre The South Before the War to the usual good business 25-2. Dr. Callen, mesmerist 7-9.

G. A. RECKER.

MINNEAPOLIS.

At the Grand Opera House Robert Hilliard and a well-balanced co. gave The Nominee to fair business Feb. 21-23. Mr. Hilliard made an excellent impression in the title role. The Lost Paradise was presented 25 to a good-sized and well-pleased audience. William Morris made a decided hit in the role of Reuben Warner, and was obliged to respond to several curtain calls. Frances Gaunt appeared to marked advantage as Margaret Knowlton. Miss Gaunt is a woman of rare personal charm and an actress of more than ordinary ability. Etta Hawkins as Cinders was excellent. The others were equal to the requirements of their respective roles. Robert Downing 28-2.

At the Bijou Opera House A Green Goods Man opened a week's engagement 24 to a fair-sized house. The Girl I Left Behind Me 3-9.

F. C. CAMPBELL.

SAN ANTONIO.

San Antonio is getting the fag-end of the theatrical season. Attractions at the Grand Opera House are few and far between. A good performance of Shore Acres was given Feb. 16 to a fair house. Roland Reed in The Politician 21 to a packed house. It is spoken of as one of his best performances.

The Baldwin-Melville co. have been filling in the open time at the Grand 17-23, playing at cheap prices and appearing in repertoire. Their business was very good.

George Walker, manager of the Grand, has gone to New Orleans for the Mardi-Gras festivities.

The next ten days are dark at the Grand.

WILLARD L. SIMPSON.

OMAHA.

At the Boyd Theatre Walker Whiteside and a fairly good co. made a rather good impression Feb. 22, 23, with the usual Saturday matinee. Hamlet, The Merchant of Venice, and Richelieu were the selections. Business fair. Fantasma is paying its annual half-weekly visit 24-27, and as usual is getting its share of our silver. Regular theatregoers seldom miss Fantasma, and if they miss it one year they are sure to go the next to make up for it.

At the Empire Theatre Pawn Ticket 210 is being presented by a very capable co. 24-26 to good business.

J. R. RINGWALT.

GALVESTON.

Frank Jones was at the Grand Feb. 20 in Our Country Cousin; attendance poor and performance worse. That Roland Reed is a warm favorite was amply demonstrated by the packed house that greeted him 22 when the popular comedian presented The Politician. The performance was a pleasure, of course, everything contributing thereto being of a superior order. Isadore Rush made a distinct hit as the up-to-date woman. The Grau Comic Opera co. opened a week's engagement at the Grand 25 at popular prices.

C. N. RHODE.

Sir Morell Mackenzie M. D., WROTE OF

VIN MARIANI

THE IDEAL TONIC:

"I have used 'Vin Mariani' for many years, and consider it valuable and particularly serviceable."

Mailed Free.
Descriptive Book with Testimony and Portraits OF NOTED CELEBRITIES.

Beneficial and Agreeable. Every Test Proves Reputation.

Avoid Substitutions. Ask for 'Vin Mariani.' At Druggists and Fancy Grocers.

MARIANI & CO.,

Paris: 41 Bd. Haussmann. London: 239 Oxford Street. 52 W. 15th St., New York.

THE AMERICAN SOCIETY OF SCENIC PAINTERS

Meet first and third TUESDAY EVENINGS of each month at their new rooms, 1215 BROADWAY.

NOW BOOKING SEASON 1895-96.

THE VALENTINE THEATRE, TOLEDO, O.

GEORGE H. KETCHAM, Proprietor.

The finest, best equipped and most thoroughly fire proof Theatre in America. Located on the most prominent business corner, with every street car line in the city passing its doors. Seating capacity, 1,900. Stage dimensions: Depth from curtain line, 52 feet: Width, 76 feet: Heighth to gridiron, 70 feet.

STRICTLY HIGH-CLASS ATTRACTIONS ONLY

New York Representatives:
JULIUS CAHN, Empire Theatre Building.
KLAW & ERLANGER, 25 West 30th Street.

Address all communications to
LEE M. BODA, Manager,
Care Grand Opera House, Columbus, O., until April 1.

CORRESPONDENCE.

ALABAMA.

SELMA.—Academy of Music (B. F. Toler, manager): James O'Neill in Monte Cristo Feb. 20; an excellent performance to a crowded house. Country Circus 27.

ANNISTON.—Noble Street Theatre (L. M. Burns, manager): House dark Feb. 18-22.

BIRMINGHAM.—O'Brien's Opera House (Frank P. O'Brien, manager): Si Plunkard Feb. 18, 19; fair-sized audiences at popular prices. Colonel Ingersoll 20 lectured on "Shakespeare" to a very large and delighted audience. James O'Neill 21, 22 in Virginius and Monte Cristo to good business.

TUSCALOOSA.—Academy of Music (Brady and Miller, managers): Another concert was given for the benefit of the Lyceum by home talent Feb. 25 to a good house. Ezra Kendall 16.

HUNTSVILLE.—Opera House (W. W. Newman, manager): The Burglar Feb. 21 to good business. Si Plunkard 26; Ellen Beach Yaw 28.

MONTGOMERY.—McDonald's Theatre (G. F. McDonald, manager): Carrie Lamont, in her return engagement, presented regular repertoire to fair business Feb. 25-2. Mabel Paige 4-11.——Montgomery Theatre (S. E. Hirscher and Brothers, managers): John L. Sullivan was billed for 26, but failed to make his appearance. Country Circus to a fair audience 28; Hallen and Hart 1.

ARKANSAS.

HOT SPRINGS.—Opera House (J. W. Van Vliet, lessee and manager): Lost in New York Feb. 25.

HELENA.—Grand Opera House (Newman and Ehrman, managers): Mrs. General Tom Thumb to fair business Feb. 21, 22. Johnstone 25; Pete Baker 4.

FT. SMITH.—Grand Opera House (S. C. Hunt, manager): Ovide Musin delighted a large and critical audience Feb. 22. Miss Tanner was prevented by a severe cold from carrying out her part of the programme.

CALIFORNIA.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Herrmann to S. R. O. Feb. 18; audience highly pleased.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): The Royal Opera co. in King Solomon closed a three-nights' engagement Feb. 23, doing a light business. Nellie McHenry in A Night at the Circus 28-2.——Burbank Theatre (Fred. A. Cooper, manager): Wages of Sin drew good houses week ending 23. The Pulse of New York 24.——Orpheum (Gustav Walter, manager): Large audiences ruled during the week, with Hilda Thomas and the Eddy Family as stellar attractions.——Item: Manager Bloom, the able director of Herrmann, spent a few days here after several years' absence.

OAKLAND.—MacDonough Theatre (Charles E. Cook, manager): Nellie McHenry and co. opened for three nights in A Night at the Circus to good business. Prof. Herrmann and Madame Herrmann the rest of the week, with large advance sales. Warde and James co. in Rummymede and repertoire 25-2.——People's Theatre (W. L. Wilkins, manager): The Child Stealer by the stock co. 18-23.

COLORADO.

LEADVILLE.—Weston Opera House (A. S. Weston, manager): Marie Heath and co. presented A Turkish Bath to good houses Feb. 21-23.

ASPEN.—Wheeler Grand Opera House (J. J. Ryan, manager): Marie Heath in A Turkish Bath Feb. 18; fair house.

PUEBLO.—Grand Opera House (S. N. Nye, manager): Hoyt's A Temperance Town to a full house Feb. 18. Fritz in a Mad House 22; fair house.——Columbia Theatre (Charles Berkeley, manager): Henry Watterson lectured on Abraham Lincoln to the capacity of the house 19. Lord Fitz Mack 21-23; Hearts of Oak 24-2.

COLORADO SPRINGS.—Opera House (S. N. Nye, manager): Sydney Grundy's very funny farce-comedy, The Snowball, was presented to a very large and fashionable audience, by local talent, Feb. 16. It was preceded by a sketch entitled, A Pair of Lunatics, and both were greeted with laughter and applause. J. K. Emmett as Fritz in a Mad house to good business 23.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskell, manager): J. K. Emmett's Fritz in a Mad House 6.

CONNECTICUT.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): Sol Smith Russell in The Heir-at-Law Feb. 21 drew a well filled house, and gave a delightful entertainment. Ward and Vokes gave us a little insight into some very queer banking operations, through the medium of A Run on the Bank 22. The depositors in front of the curtain certainly got a good run for their money. Canary and Lederer's success, The Passing Show, gave two performances 23 to large houses. The co. was a good one throughout, and made a hit. A Trip to Chinatown 25 had a good-sized audience. Rock of Ages 26; Sowing the Wind 7.——Grand Opera House (G. B. Bunnell, manager): Florence Bindley in The Captain's Mate 21-23 averaged large business during their engagement. The Stowaway, with "Spike" Hennessey and "Kid" McCoy, opened 25 for three nights to a big house, and were well received. Conroy and Fox 28-2. Item: E. J. Hasson produced a piece called The Rock of Ages for the first time on any stage at the Hyperion 26. The leading people are E. J. Hasson and Miss Emily Hall, an excellent actress, late leading lady with Nat Goodwin. W. W. Wood, the husband of Miss Hall, and a popular usher at this house, takes a leading comedy part.

HARTFORD.—Proctor's Opera House (F. W. Lloyd, manager): Crowded houses greeted the Bostonians Feb. 20, 21. Sol Smith Russell 22 in Peaceful Valley, matinee and evening, attracted large audiences. The inimitable mirth-provokers, Ward and Vokes, in A Run on the Bank 23, kept the audience convulsed. A good co. of comedians and comely women aided materially in the success of the piece. The Still Alarm 25 thrilled a topheavy house. Trip to Chinatown 26; S. R. O. Frederick Bryton in Forgiven 27; Jewett 28; Jolly Lot 1; Sowing the Wind 4.——Items: Sousa's Band gave a delightful concert at Foot Guard Hall 20 to a packed house.—Fred. Follett, manager of The Still Alarm, shook hands with the many friends of his native heath while here. He says The Still Alarm made a big hit in Philadelphia, because it is so still.—T. J. Spellman has assumed the management of Joe Ott's co., joining the co. at New Britain 25. On the programme of the Joe Ott co. I find two soubrette names that should go on "Biff" Hall's list if the entries are not closed yet. They are Marie Winner and Sea De Grooith.—Harry Vokes, of Ward and Vokes, and Captain Clay of the *Telegram*, entertained a number of newspaper men after the performance with reminiscences of "over at home" when the former was call-boy with the original Vokes family, and the Captain had not yet entered the East India "sarvice, dear boy."

BRIDGEPORT.—The Auditorium (Charles J. Belknap, manager): Reilly and Wood's Vaudevilles gave very entertaining performances to large houses Feb. 21-23. Omene, the Midway dancer, appeared with the co. The Still Alarm 26, 27 to fair houses. American Gaiety Girls 23-2. The Bridgeport Wheel Club will present Old Hoss Hoey in The Flams 15.——Park City Theatre (Parsons and Jennings, managers): Sousa's Concert Band had good houses 21. The band has improved remarkably since its last visit here. A co. composed of the disengaged members of Augustin Daly's co. gave A Night Off to two good houses Washington's Birthday. Frederick Bryton's Forgiven was well acted 23. Conroy and Fox gave Hot Tamales to a fair-sized audience 25; aside from the principals the co. is mediocre. The Apollo Club from New York city, under patronage of local society women, had a large and full-dress audience Shrove Tuesday. Peter Maher and Vaudeville co. 27 did fairly well. Sol Smith Russell in A Poor Relation 1; Devil's Auction 2; Marie Wainwright 4; Willie Collier 5; In Old Kentucky (return date) 8; The Cotton King 9.

WILLIMANTIC.—Loomer Opera House (J. H. Gray, manager): A Run on the Bank, by Ward and Vokes, to a fair house Feb. 21. Kellar the magician pleased a good house 23. Botany Bay, by a local cast, to a big house 26. Peter Maher to a topheavy house 25. Conroy and Fox in Hot Tamales 5; Frederick Bryton in Forgiven 7.

NORWICH.—Broadway Theatre (E. L. Dennis, manager): The Passing Show Feb. 22; packed house. James T. Powers and a fine co. in The New Boy 26; fair-sized house. Cotton King 5.——Breed Opera House (A. H. Harris, manager): The last concert of the Y. M. C. A. Course 15; large house.

NEW LONDON.—Lyceum Theatre (Ira W. Jackson, manager): The Passing Show Feb. 21; packed house at advanced prices. The New Boy 27, with James T. Powers in the leading role, to fair business.——Gaiety Opera House (Ira W. Jackson, manager): Peter Maher Athletic and Specialty co. pleased a good-sized audience 26.

WATERBURY.—Jacques Opera House: Frederick Bryton appeared in Forgiven Feb. 25 before a fair-sized audience. Clouds was produced by local amateurs in an acceptable manner on 26. Conroy and Fox, supported by some clever people, in their musical comedy, Hot Tamales, attracted a large audience on 27. The specialties introduced were all good.——Parlor Opera House: Large audiences witnessed a first-class vaudeville entertainment last week.

WINSTED.—Opera House (J. E. Spaulding, manager): J. E. Comerford in From Sire to Son Feb. 21; small business; weather unfavorable. A Dress Rehearsal by local talent to S. R. O. 22. Minnie Seward 25-2; fair business. Prodigal Father 4.

STAMFORD.—Town Hall: Minnie Lester 4-9.——Item: The Grand Opera House will not open again unless leased for a term of years.

DERBY.—Sterling Opera House (J. L. Ungerer, manager): Lillian Kennedy filled a three nights' engagement to large houses Feb. 21-23. A Jolly Lot to good houses 26.

TORRINGTON.—Opera House (F. R. Matthews, manager): Empire Stars Feb. 22; fair-sized and well-pleased audience. Frederic Bryton 1.——Item: The Empire Stars co. closed 23.—The Opera House gas house was destroyed by fire 22.

MIDDLETOWN.—The Middlesex (Middlesex Assurance Co., managers): Kirmess, by local talent, under the direction of Prof. E. Wales, Feb. 20-22 to large audiences. Joe Ott in The Star Gazer with a good co., return date, 23. S. R. O.——Item: J. F. McDonald closed his engagement as manager of The Star Gazer 23. He is succeeded by T. J. Spellman, who was for some time with James O'Neill. Willie Collier in One of the Boys 6; Ullie Akerstrom 11-16.

SOUTH NORWALK.—Hoyt's Opera House (I. M. Hoyt, manager): A Night Off Feb. 23; small house.

NEW BRITAIN.—Russwin Lyceum (Gilbert and Lynch, managers): The best sleight-of-hand performance ever seen here was given Feb. 22 to a good house. Joe Ott 25 in The Star Gazer to poor business. Devil's Auction 1; Grau's Opera co. 5; Willie Collier 7.——Opera House (J. W. Ringrose, manager): The Harry Linley co. closed before finishing their engagement. A Jolly Lot 27, 28.

FLORIDA.

KEY WEST.—San Carlos Opera House (Q. Charles Ball, manager): This house has undergone a thorough renovation and great improvements have been made. The house now has a 28x49x14-foot proscenium; stage, 37x42x28 feet; new scenery throughout; seating capacity increased greatly by adding twelve boxes and enlarging the auditorium and arranging gallery seats. The house will be entirely re-seated, and is being repainted inside and out. A formal opening was held on Feb. 20 and largely attended. Speeches were made by several of the leading citizens and the Young Men's Cornet Band enlivened the occasion with sweet music. The local press highly praise the San Carlos. Several attractions are booked for the near future.

JACKSONVILLE.—Park Opera House (George V. Burbridge, manager): Rhea Feb. 20, including matinee, to large houses. John L. Sullivan 21 in A True American drew a topheavy house. Ellen Beach Yaw, assisted by Maximilian Dick and Georgietta Lay, gave one of the most successful concerts of the season, under the auspices of the local lodge of Elks, 25. James O'Neill 1, 2; Fast Mail 4.

TAMPA.—Casino (W. D. Lewis, manager): Dark week ending Feb. 23.

PENSACOLA.—Opera House (J. M. Coe, manager): Dark Feb. 25-2.

GEORGIA.

ROME.—Nevin's Opera House (James R. Nevin, manager): The Burglar gave an excellent performance to a packed house Feb. 26.

BRUNSWICK.—L'Arioso Opera House (Frank A. Dunn, manager): Mme. Rhea in The Parisians Feb. 21; fair business.

AMERICUS.—Glover's Opera House (Bloom Brown, manager): Lincoln J. Carter's Fast Mail Feb. 22; moderate business; well-pleased audience. There will be a Karnival of Kommerce, under the direction of Prof. and Mrs. Bisel, assisted by home talent, 26.

COLUMBUS.—Springer's Opera House: (C. P. Springer, manager): Opera Erminie Feb. 21 and matinee 22, by local amateurs, to crowded and enthusiastic audiences. Mr. Charles Kendal played Cadeaux in a manner that qualifies him for work as a professional. John L. Sullivan, booked for 23, failed to reach Columbus, his co. having disbanded at Jacksonville.

AUGUSTA.—Grand Opera House (S. H. Cohen, manager): Baldwin-Rogers Comedy Feb. 13-23; small business. Roland Reed 12; Alexander Salvini 14.

SAVANNAH.—Theatre (T. F. Johnson, manager): Mikado Feb. 22, 23, by local talent; good business. Tavary Opera co. in Il Trovatore, Carmen, Cavalleria Rusticana, Pagliacci and Lohengrin at advanced prices to big business 25-27.

WAYCROSS.—Sweat and Johnson's Opera House (Lee L. Sweat, manager: The Great Hugo Feb. 20; small house; performance good. Coup's Dog Show 7, 8.

ALBANY.—Grand Opera House (Samuel B. Wight, manager): Lincoln J. Carter's Fast Mail Feb. 23; light house. Karnival of Kommerce 5.

IDAHO.

BOISE CITY.—Columbia Theatre (J. A. Pinney, manager: A Dress Rehearsal by home talent Feb. 14; good house. Receipts, $601.75; Little Sisters, of Portland, Oregon, 18-22; fair houses. Giffen and Neill stock co. 22, 23; good houses.

ILLINOIS.

PEORIA.—Grand Opera House (Chamberlin, Barhydt and Co., managers): Kimball-Corinne Opera co. Feb. 19 to a fair house and gave complete satisfaction. Marie Bohl, the infant prodigy, made her debut 20 in the drama, True Heart, with an excellent cast, before a large and fashionable audience. Little Marie is a Peoria child, and her interpretation of the part was very gratifying to the management, who have good bookings for her. Sadie Martinot and Max Figman in The Passport presented a good performance to a very light house 20. Men and Women, with Dave Osborn in the title role, 22, drew a good house. After the performance the co. was entertained by your correspondent at the Elks' rooms.——The Tabernacle (Lem. H. Wiley, manager): Shipp Midwinter Circus, which opened 17, giving two performances daily, continues to draw immense audiences, and under the management of ex-Manager Lem. Wiley, of the Grand, it cannot but prove a success in every respect.——Item: Manager Barhydt, of the Grand, returned from Burlington 23 from a business trip connected with the Iowa and Illinois Circuit.

SPRINGFIELD.—Chatterton's Opera House (R. I. Chatterton, manager): The Passing Show drew only a fair-sized audience Feb. 19. Albert Hart in Wang 20; packed house. Clay Clement in The New Dominion 22; fair and pleased audience. Robinson's Comic Opera co. commenced a week's engagement at popular prices to large houses 25-2.

AURORA.—Opera House (J. H. Plain, manager): Rice's 1492 Feb. 22; excellent performance; large and fashionable audience. The Passing Show 25; fair house.

STREATOR.—Plumb Opera House (J. E. Williams, manager): The Van Dyke-Eaton co. in repertoire Feb. 21-23; large business.

STERLING.—Academy of Music (Fred. Hemstead, manager): Dark Feb. 18-23.

DIXON.—Dixon Opera House (F. A. Truman, manager): House dark Feb. 17-23.

PRINCETON.—Apollo Opera House (C. Cushing, manager): Annie May Abbot Feb. 20; small house. Thomas Adkin, manager of Lee, the mesmerist, was in town 23.

CHAMPAIGN.—Walker Opera House (J. W. Mulliken, manager): Clay Clement pleased a large audience Feb. 20. The Gormans to a small house 23. Wills' Two Old Cronies 6; Bersie's Comedians 12.

MATTOON.—Dole Opera House (Charles Hogue, manager): Augusta Cattlon, pianist, Feb. 23; fair audience; well pleased. A Cork Man underlined.

CARBONDALE.—Opera House (R. Lynn Minton, manager): Herbert Cawthorn in A Cork Man to fair business Feb. 23.

DECATUR.—Grand Opera House (F. W. Haines, manager): Corinne in Hendrick Hudson to a large and well-pleased house Feb. 18. The Two Sisters 19; fair business. Wang 21; large house. The Huntley Comedy co. 25-2, except 28, which Herbert Cawthorn in A Cork Man will fill.

MOLINE.—Auditorium Opera House (Woodyatt and Cumpson, managers): Lillian Brainard Comedy co. Feb. 21-23; fair business.

GALESBURG.—The Auditorium (F. E. Berquist, manager): Gorman Brothers Feb. 18 to poor business. Men and Women 19; The Passing Show 22; both to large houses. Clay Clement 23; fair house. Man Without a Country 1, 2; Woodward Theatre co. 4-9; 8 Bells 12.——Opera House (F. B. Kirch, manager): Van Dyke and Eaton co. 18-23; good business. The Winter Club Minstrel co. (home talent) 27.

MONMOUTH.—Patten Opera House (Webster and Perley, managers): Monmouth Merry Men Feb. 12; crowded house; excellent performance. Black Crook 16; S. R. O. Gustave Frohman's Men and Women 20; good business.——Items: The Monmouth Merry Men gave a minstrel performance that surpassed some of the traveling aggregations which have been here. They talk of taking the road.—Men and Women played to a fashionable audience and gave complete satisfaction.—H. M. S. Pinafore (home talent) 27, 28; Elixir of Life 1; Robin Hood Opera co. 5.

PONTIAC.—Folks' Opera House (Richard Folks, manager): The Van Dyke and Eaton Comedy co. opened a three-nights' engagement Feb. 25-27, presenting A Tallow Candle, Kidnapped, and Harbor Lights.

ROCKFORD.—Opera House (C. C. Jones, manager): The Girl I Left Behind Me pleased a good house Feb. 19. Black Crook 21; good house. 1492 attracted a good house 23. Robin Hood Opera co. was well received by a fair house 25.

FREEPORT.—Germania Opera House (H. J. Moogk, manager): Beach and Bowers' Minstrels appeared before a packed house Feb. 20. Audience very well pleased. A large audience witnessed Gloriana 25; everybody pleased; very good performance. Fitz and Webster in A Breezy Time 7.

LA SALLE.—Zimmermann Opera House (E. C. Zimmermann, manager): Gustave Frohman's Men and Women Feb. 23; good house. The Man Without a Country 26; good business.

CLINTON.—Rennick Opera House (John B. Arthurs, manager): Prof. French, illustrated lecture, Feb. 21; very poor business. Catherine Carr in The Elixir of Life 23; fair business.

LITCHFIELD.—Rhodes' Opera House (Hugh Hall, manager): A Bad Boy Feb. 21; small audience; specialties good.

QUINCY.—Empire Theatre (H. Charles, manager): Wang Feb 20 delighted a large audience. The Passing Show 21; crowded house. Noss Jollities 26; Robinson Opera co. 4-9.

INDIANA.

ELWOOD.—Opera House (W. F. Van Arsdale, manager): The Limited Mail delighted a large audience Feb. 20. Ezra Kendal in A Pair of Kids completely captured a large audience 23. Mrs. Kendall is ably supported by his clever wife, Jenny Dunne, and Perkins D. Fisher. The New York Dramatic co. open 25 with Peck's Bad Boy at cheap prices for a week with a change of bill nightly.

MUNCIE.—Wysor's Grand Opera House (H. R. Wysor, manager): Kimball Opera co. in Hendrik Hudson Feb. 22; S. R. O. A very pleasing performance. Stetson's U. T. C. 23.

NEW CASTLE.—Alcazar Theatre (J. F. Thompson, manager): Stetson's U. T. C. co. Feb. 21; large house. Fabio Romani 23; S. R. O. Roche, mesmerist 27.

TERRE HAUTE.—Naylor's Opera House (Robert L. Hayman, manager): Wang played a return date Feb. 22 to a packed house. Amateur performance 23.

SEYMOUR.—Opera House (F. O. Cox, manager): Our Country, local, was well received and drew a large and fashionable audience. Stowe's U. T. C., matinee and night performance; packed house. Fabio Romani 28; Gorman Brothere in Gilhoolys Abroad 2.

LOGANSPORT.—Dolan's Opera House (S. B. Patterson, manager): Lyceum Dramatic co. Feb. 18-23; good business. Limited Mail 26; Bartholomew's Equine Paradox 28-2; Prof. Pitzlin and his athletic club of this city in entertainment 4. Murphy and Canfield in Alimony 7, return date. Two Johns 13; The Engineer 14; Charles Frohman's co. in Charley's Aunt 20; James A. Herne in Shore Acres 22, return date; Frohman's co. in The New Boy 25.

PERU.—Emerick's Opera House (S. B. Patterson, manager): Elmer Vance's Limited Mail co. Feb. 22 to fair business. Waite's Comedians 20-2; Charity Ball 4; Murphy and Canfield in Alimony 8; Two Johns 12; Charley's Aunt 19; McAlpin's Bad Boy 26; Stowe's U. T. C. co., matinee and night 29; Sousa's Band April 8; Girl I Left Behind Me.

COLUMBUS.—Crump's Theatre (R. F. Gottschalk, manager): Walter Lawrence in Fabio Romani Feb. 27; Griffith's Faust 5; Pawn Ticket 210, 14.

FRANKFORT.—Columbia Theatre (G. V. Fowler, manager): Fabio Romani Feb. 19; fair business. Stetson's U. T. C. 22; packed house.

CONNERSVILLE.—Andre Theatre (D. W. Andre, manager): Aiden Benedict's Fabio Romani Feb. 25; good business. The stereopticon dance by Grace Hunter, and the living pictures, neither of which has ever been seen here before, took the house by storm. The Limited Mail 2; a great deal of interest is being manifested in this engagement, and a packed house will greet them.

WABASH.—Harter's Opera House (Harter Brothers, managers): Stetson's U. T. C. Feb. 26; Sousa's Band April 9.

MADISON.—Grand Opera House (F. E. De Loste, manager): Coon Hollow Feb. 25; good house; good performance. The Trolley System 9; C. A. Loder, return date, 29.

WASHINGTON.—Opera House (Horrall Brothers, managers): Professor Roche, the hypnotist, filled a three nights' engagement commencing Feb. 18 to fair audiences. The K. of P. Lodge gave a minstrel performance 21 to a packed house; performance very good. The Limited Mail, booked for 27, canceled. Peck's Bad Boy 7; Stowe's U. T. C. 8.

LAFAYETTE.—Grand Opera House (F. E. D. McGinley, manager): Gladys Wallis in A Girl's Way Feb. 18 to fair business. The co. closed here. The Gormans in The Gilhoolys Abroad 22 to poor business. The Spooner Comedy co. commenced a return week's engagement 25 to S. R. O.

EVANSVILLE.—Grand (King Cobbs, manager): The Two Sisters drew well Feb. 21. Wang, with an excellent cast and chorus, 23, to a packed house. Rose Coghlan 1.——People's (T. J. Groves, manager): A Railroad Ticket packed the house 24. The White Squadron 3.——Item: "Punch" Wheeler is visiting his parents here for a few days.

FORT WAYNE.—Masonic Temple (Studer and Smith, managers): Rice's 1492 pleased a big house Feb. 20; advance sale amounted to $1,000. Charley's Aunt 21; good business. Black Crook 22; fair house. Bartholomew's Equine Paradox opens a three-nights' engagement commencing 25.

BRAZIL.—McGregor Opera House (Will A. Miller, manager): The Eldon Comedians Feb. 18-23; good business. The Limited Mail 1.

DUNKIRK.—Todd's Opera House (M. Waltman, manager): Dark Feb. 25-2.

ALEXANDRIA.—Theatre (W. A. Hughes, manager): Limited Mail Feb. 21; Stetson's U. T. C. 25; both to good houses; satisfactory performances. Local Minstrels 28.

ELKHART.—Bucklen Opera House (David Carpenter, manager): The Ladies' Minstrels Feb. 20; packed house. Waite and Fielding's Unique co. in repertoire 25-27; Evans' Black Crook 28; large advance sale.

NEW ALBANY.—Opera House (J. D. Cline, manager): Two Old Cronies, which was to appear here Feb. 18, failed to materialize, leaving the house dark for that week. Fabio Romani 2; Shore Acres 14; Cleveland's Minstrels underlined.——Items: George B. Buckley has resigned as manager of An American Hero co., and will accept a position with Ringling Brothers' Circus next week. Billy F. Travise writes me that he will star in a play written for him by C. L. Preston, of Findlay, O., entitled A Gentleman in Rags. The Ladies' Social Session, to be given by local lodge of Elks, promises to be the social feature of the season.—Alfred Kempster, formerly property man of this house, has removed to Elwood, Ind.

COLUMBIA CITY.—Tuttle's Opera House (J. E. Fagan, manager): Ezra Kendall in A Pair of Kids Feb. 20; fair house. Markoes U. T. C. 21; small house. Columbian Opera co. 26 in Said Pasha; good performance to a fair house.

IOWA.

BURLINGTON.—Grand Opera House (Chamberlin, Barhydt and Co., managers): Holden Comedy co. in repertoire closed a week's engagement Feb. 23; business fairly good throughout the week. The matinee attraction 23 was Little Lord Fauntleroy, on which occasion the capacity of the house was tested. The Fliuts, hypnotists, began a ten days' engagement 25. The house was filled to overflowing on the opening night. Underlined 1492, Sowing the Wind.——Personal: F. W. Barhydt, Jr., of the Grand at Peoria, spent Sunday 25 here as the guest of Manager Chamberlin.

DES MOINES.—Foster's Opera House (William Foster, manager): Newell's Concert (local) Feb. 19; big business. Shafer and Ives gave a billiard exhibition 20 to fair business. Alabama gave an excellent performance to good business 21, and was followed by Fauntleroy 22-28 to big business. Pythian Minstrels (local) did a good business 25. Clay Clement 26, 27; The Metropolitans 28; 8 Bells 1, 2; Walker Whiteside 6.——Grand Opera House (William Foster, manager): House dark week ending 2.——Item: Patti Hemmi will assume the role of Fantasma in Hanlon's Fantasma, Elsie Irving leaving the co. here 23 to fill her new engagement.

CLINTON.—Davis Opera House (William McMillan, manager): Uncle Josh Spruceby to a good house Feb. 22. Mozart Symphony Club in concert 25; very large house. Beach and Bowers' Minstrels underlined.

CHEROKEE.—Grand Opera House (Sanford and Moore, managers): Walker Whiteside in The Merchant of Venice delighted a good audience Feb. 19. Metropolitan Opera co. 25.

KEOKUK.—Opera House (D. L. Hughes, manager): Men and Women Feb. 21; good house in both numbers and quality. The play and the co. took immensely, and curtain calls were more numerous and enthusiastic than at any previous attraction this season.

MUSCATINE.—New Grand Opera House (W. G. Monroe, manager): House dark weeks of Feb. 18-2.——Columbia Opera House (C. Leindecker, manager): House dark week of 18-25.

MARSHALLTOWN.—Odeon Theatre (Ike C. Speers, manager): Alabama was presented by an excellent co. to a large and fashionable audience Feb. 20, giving complete satisfaction. 8 Bells 4; In Old Kentucky 8; Robert Hilliard in The Nominee 2.——Item: Louise V. McElroy, who recently made her debut with the Alabama co., is one of Marshalltown's favorite society young ladies. She played the part of Mrs. Stockton admirably, and received many beautiful bouquets.

OSKALOOSA.—Masonic Opera House (H. L. Briggs, manager): Alabama had a full house Feb. 22.

FORT MADISON.—Ehringer Grand (C. H. Salisbury, manager): The Barnes and Marvin Players Feb. 18-23; fair business.

CARROLL.—Germania Opera House (C. Albertson, manager): A Jolly Girl co. Feb. 22; poor co.; ligh business.

CEDAR RAPIDS.—Greene's Opera House (F. A. Simmons, manager): Sadie Martinot and Max Figman in The Passport Feb. 19; small house. This is a good comedy interpreted by an excellent co. The Black Crook 20; large audience. A Breezy Time 4; Robert Hilliard 6; in Old Kentucky 7; Two Old Cronies 8.——Item: Manager Simmons has made arrangements to move to Minneapolis soon and engage in the

[CONTINUED ON PAGE 8.]

AT THE THEATRES.

Abbey's.—Madame Sans Gene.

Comedy in three acts and prologue by Sardou and Moreau. Produced Feb. 27.

Catherine	Madame Réjane
Napoleon	M. M. Duquesne
Le Marechal Lefebvre	Cande
Fouché	Gildes
De Neipperg	Maury
Despreaux	Numes
De St. Marsan	Rambert
Savary Duc de Rovigo	Rhode
Junot	Montcharmont
Roustan	Andrelys
De Brigode	Prevost
Vinaigre	Duvelleroy
Canouville	Kemm
Jasmin	Donnet
Leroy	Gaillard
Cop	Pelio
Constant	Courcelles
Vaboutran	Darmand
De Lauristan	Chotard
Jolicoeur	Charles
Rissout	Lebeguinski
De Mortemart	Germain
Corso	Leroy
De Fontanes	Taillary
Une Voisine	Andre
La Reine Caroline	Mmes. Aimee Martial
La Princesse Elisa	Duluc-Maury
Mme. de Bulow	Aimee Samuel
Mme. de Rovigo	Louise Dauville
Mme. de Vintimille	Marchetti
Mme. de Canisy	Darcy
Mme. Toinon	Netza
Mme. La Roussotte	Marcelle
Mme. Julie	Ramie
Une Voisine	Claudia
Une Femme de chambre	Rene

Comparisons to the detriment of native dramatic endeavor are made so frequently that THE MIRROR will be pardoned a sentiment of patriotic pride after having witnessed the performane of Madame Sans Gêne by Madame Réjane and the company that is misleadingly announced as the original organization which presented the play at the Théâtre du Vaudeville in Paris. The scenic equipment, the costumes and the dramatic ensemble of the play at Abbey's are inferior to those of the representation which New Yorkers have had the opportunity to see for several weeks past at a playhouse three blocks further up town.

The feeling of the first-night audience was unquestionably one of disappointment, and this result found practical illustration during subsequent performances last week by the Réjane company in the plentifulness of unoccupied seats in the parquet and balcony. It requires very little mathematical ability to demonstrate clearly that if the Sans Gêne at Abbey's is worth $2.50 to see, the Sans Gêne at the Broadway is worth twice that outlay.

In respect to its mounting the French version is decidedly inadequate. The scenery is small even for the modest stage of Abbey's, and the sets have to be eked out with queer blue "tormentors," while the perspective, doubtless planned for the sharp pitch of a French stage, is absurdly exaggerated. In elegance and massiveness of effect the Broadway Theatre production is infinitely superior.

And the stage management! M. Porel has the name of being the first stage-director of France, but there is nothing in Sans Gêne that seems to justify it. As for "atmosphere," there is more of the true Empire flavor to the square inch at the Broadway than one can discover in the entire length and breadth of the vaunted representation at Abbey's.

So much for the general effect of this "production." Except in the case of Madame Réjane and M. Duquesne, the acting is on a level with it, and the unblushing cheek of demanding double prices to see a good play acted by a star of moderate abilities supported by an array of unmitigated sticks must amaze every spectator whose independence of judgment has not been paralyzed by the too common inclination to worship blindly the foreign fetich.

Madame Réjane as Catherine Hübscher is droll, with a drollery that is native rather than assumed, in the comedy passages in which the role abound. She is richly endowed by nature to provoke laughter. Her large mouth, tip-tilted nose, significant eyes, quaint figure and odd gestures characteristic of a Parisienne of a certain stratum, fit the character of the laundress elevated by force of circumstances to title and position in the court of the great Napoleon. In this respect Madame Réjane's performance leaves nothing to be desired. Wherever a line is to be spoken with comic intention, wherever malice is to be expressed, wherever vulgarity and *gaucherie* are required, she fully realizes the character. How much of success along these lines is due to the actress' personality and how much may be credited to her artistic powers cannot be stated accurately until she has been seen in other parts. It is evident, however, that Madame Réjane is a comedy actress pure and simple, for in the few dramatic exactions of the role of Catherine she is painfully inadequate, resorting to artificial and theatric devices to conceal a palpable incapacity to express with sincerity slightly serious feeling, not to speak of the deeper emotions. It is here that Madame Réjane reveals the weakness of her art in contradistinction to the wealth of her natural comedy powers.

There are two exceptions to the general mediocrity of the supporting company. M. Duquesne's Napoleon, although disappointing in respect to physical resemblance, is excellent in delivery, in action and in dramatic grasp. The suspicious, nervous, active characteristics of the Emperor as he is drawn by the authors are admirably interpreted by this sound actor. M. Cande's Lefebvre is vigorous and direct, albeit somewhat enfeebled by a walk that is mincing and a carriage that scarcely suggests a Marechal of France.

The Fouché of Gildes is almost as bad—but not quite—as the de Neipperg of Maury. For the rest, it is amazing to think that any American manager could consider it worth while to pay their passage across the Atlantic. Queen Caroline and the Princess are curious importations, and the various women guests at the reception of the Duchesse smack rather of the boulevards than of the imperial court.

It is well to be honest now and then in reviewing the work of foreign seekers after American money. It is well to tell the truth and shame the devil, even when it involves the unpopular and heretical assertion that some of the $2.50 stars and companies unloaded at our port are not worthier of critical adulation and pecuniary enrichment than the products of our own stage.

Fourteenth Street.—The Shaughraun.

The Shaughraun was revived by special arrangement with Mrs. Louise Thorndike-Boucicault at the Fourteenth Street Theatre last evening.

The play is billed by Walter Sanford as Dion Boucicault's masterpiece. This estimate is entirely a matter of managerial opinion. The Colleen Bawn and several other plays of Boucicault certainly deserve to take as equally high rank as The Shaugraun. The present revival is very creditable, both as regards the cast and the scenic accessories.

In the estimation of old-time theatregoers, no one will ever quite replace the late Henry J. Montague, who enacted the part of Captain Molineux in the original production of The Shaughraun at Wallack's Theatre in 1874. Still Henry Bagge was both efficient and pleasing as the young English officer who has a hard task to please his Irish sweetheart and perform his military duty at the same time.

Barry Johnstone did comparatively well as Robert Ffoliott. Criptie Palmoni gave an excellent character sketch of Father Dolan, and George Hoey was effective in the part of that arch villain, Corny Kinchella.

Charles Frew, barring a preposterously grotesque make-up, was seen to advantage as Harvey Duff.

Edward J. Heron proved a suitable selection for the role of Conn. Owing to the proverbial odiousness of comparisons the peculiar Hibernian raciness that Dion Boucicault imparted to the character of Conn presumably should not be recalled in passing judgment on the acting of Mr. Heron. Suffice it to say, therefore, that he was appropriately breezy, comic, and pathetic, and that his histrionic work was capital throughout.

Lottie Williams proved a sprightly Moya. Mrs. Dion Boucicault gave a conscientious portrayal of Claire Ffolliott, but her delivery was rather too affected for a typical Sligo lady. Elizabeth Garth was captivating as Arte O'Neal.

Nellie Maskell gave a telling delineation of Mrs. O'Kelly. Ellen Cummens and Bessie Thompson acquitted themselves creditably as Bridget Madigan and Nancy Malone respectively.

Harlem Opera House.—The Grand Vizier.

Thomas Q. Seabrooke appeared with his company at the Harlem Opera House on Monday night in a reconstructed piece called The Grand Vizier.

As in Tabasco, he takes the part of Dennis O'Grady; but under comic circumstances so different on the whole as to offer practically new entertainment.

The story of the new piece is in brief this: Hasabad Temper, a ruler of Tripoli, is a hypochondriac. No native physician can cure his ills, and after he has consigned several doctors to a watery grave Dennis O'Grady, a shipwrecked sailor, swims out to view with a bottle of Irish poteen, a medicine which put him into favor and gives him the place of Grand Vizier. The bottle is lost and there are many complications, involving various lovers, but finally the poteen is found and by its means O'Grady and the Italian girl with whom he has fallen is love are made happy.

Mr. Seabrooke is very amusing, and he is well supported.

Keith's Union Square.—Vaudeville.

It does not seem to matter how much complaint one hears of poor business, Keith's Union Square Theatre continues to run on, giving excellent vaudeville performances to the capacity of the house. This was again illustrated last week, when standing room was at a premium.

Monday was marked by the first appearance on the vaudeville stage of Jennie Eddie, a niece of the late George S. Knight, who was heard in dialect recitations, and several songs well rendered in a mellow mezzo-soprano voice.

Other features were Lew Dockstader in a new and amusing monologne, Sam Collins and Vinie Hanshaw, J. Aldrich Libbey, and an amusing plantation farce by Goldie and St. Clair.

George Evans, a Californian of burnt-cork characteristics, made his New York debut this week, and should be well satisfied with the reception he received.

The famous Tschernoff trained dogs are the only feature on the long programme which remains over from last week.

People's.—On the Bowery.

Eastsiders seem to be nothing if not loyal to their favorites. Steve Brodie returned again to his native heath, as it were, last evening, and received as enthusiastic a welcome at the People's Theatre as any star could wish for.

On the Bowery is admirably adapted for the exploitation of Mr. Brodie's particular histrionic capabilities. His performance of the bridge-jumper and Bowery saloon-keeper is quite clever, and its naturalness makes it the more amusing.

The scenery, representing the Brooklyn Bridge, Brodie's saloon, and other Eastside localities, was decidedly effective.

The company, which is entirely adequate, includes Irving Williams, Edwin Shapley, Mark Lynch, J. W. Ransone, Helen McGregor, Valerie Bergere, and Joe Prouty.

Koster and Bial's.—Vaudeville.

The only new feature presented at Koster and Bial's last night was Daisy Mayer and her band of pickaninnies. They created considerable enthusiasm by their dancing, some clever and difficult steps being very deftly executed.

Mons. Stainville repeated his imitations—several of them being wonderfully realistic, notably that of Victor Hugo, the likeness being excellent.

The Liliputian athletes, the Brothers Russow, are still prime favorites, notwithstanding the fact that they have already appeared here over one hundred times.

The Muhleman Trio, Duncan, the ventriloquist; Paul Cinquevalli, the peerless juggler; Henley and Wilton on triple horizontal bars; Cissie Loftus, the Franz Family of acrobats, and the living pictures completed the bill. Electra, a new subject, has been added to the pictures.

American.—Shenandoah.

The greater Shenandoah attracted a good-sized audience to the American on Monday night, where the many thrilling and stirring incidents of this sterling war play were warmly received.

There have been many changes in the cast since the play's revival at the Academy earlier in the season. The leading male parts are now being played by Bruce McRoe, Henry Weaver, Jr., and C. H. Riegel, who prove acceptable in their respective roles.

Mabel Bert, a new-comer in the cast, gives a clever portrayal of the part of Mrs. Haverhill, while Margaret Robinson as Gertrude Ellingham looks pretty and acts the part well. Among others deserving of mention are Theodore Hudgins, Louis Hendricks, Henry Herman, and Josephine Hall.

Tony Pastor's.—Variety.

The bill at Tony Pastor's this week is not as good as usual. But for the Dixon Brothers, the clever musical clowns, Mlle. Bertina, the contortionist, the imimitable Frank Bush, and the popular Tony Pastor, the entertainment would be poor. Next week it promises to be far better, and before very long Vesta Tilly, the popular London music hall star, and Mlle. Paquerette will be seen at this popular house.

Grand.—The Rainmakers.

The inclement weather of Monday night apparently favored The Rainmakers, as a large audience greeted Donnelly and Girard in their funny skit. These comedians are peculiarly pleasing in their grotesque antics.

The addition of Isabelle Urquhart to the company has improved its vocal qualities and her statuesque beauty foils much of the clowning. Annie Martell is a captivating soubrette, the Sisters Leigh and the Sisters Harcourt are graceful dancers, and Tom Lewis, Thomas Le Mack, and Arthur Rigby are pleasing in their roles.

NOTICE

Owing to similarity in names of Theatres in opposite cities, I beg to announce that

"The Winning Triplets"

comprise the Three REPRESENTATIVE and EXCLUSIVELY first-class Theatres of

THREE PROSPEROUS CITIES.

ST. PAUL: METROPOLITAN OPERA HOUSE.
MINNEAPOLIS: GRAND OPERA HOUSE.
DULUTH: THE LYCEUM.

Sincerely yours,
L. N. SCOTT, Manager,
St. Paul, Minn.

Niblo's.—The Power of Gold.

George Hoey's melodrama of London life, The Power of Gold, drew an appreciative audience to Niblo's last evening.

Although the play has been seen here often before, its stirring story is ever interesting.

The principal characters are cleverly played by Frederick Summerfield, Lloyd Melville, E. T. Stetson, Hannah Ingram, Grace Lyndon and Mollie Revel.

The scenic equipment is elaborate and effective.

At Other Houses.

Rory of the Hill has entered upon its sixth week at the Academy of Music.

Too Much Johnson is crowding the Standard at every performance.

Madame Sans Gêne is in its second month at the Broadway.

Denman Thompson is still enjoying box-office prosperty with The Old Homestead at the Star.

The Masqueraders will be succeeded at the Empire on March 18 by John-à-Dreams.

The Fatal Card will terminate its run at Palmer's on Saturday night. Mrs. Langtry follows in a new play called Gossip.

Jessie Wyatt has replaced Queenie Vassar as Henrietta in The Major at Harrigan's.

No lover of Shakespeare should miss the opportunity of seeing The Two Gentlemen of Verona at Daly's.

Camille D'Arville has won a comic opera success with Madeline at the Bijou.

The case of Rebellious Susan will close its run at the Lyceum Theatre next Saturday night. Oscar Wilde's new play, An Ideal Huseand, is underlined for production on next Tuesday evening.

George Dixon's Vaudeville and Specialty company is the attraction at Jacobs' Theatre this week.

The last three weeks of Rob Roy are announced at the Herald Square Theatre.

The Living Bronze Statues are attracting a great deal of attention in the current vaudeville bill at the Casino.

Little Christopher is leading for its two-hundredth performance at the Garden.

"Old Hoss" Hoey, always a favorite in Harlem, was given a warm reception at the Columbus Theatre last night, where he presented The Flams.

BROOKLYN THEATRES.

Amphion.—The Irish Artist.

Chauncey Olcott last night as Maurice Cronin in The Irish Artist pleased a large audience at the Amphion. He sang "My Beautiful Irish Maid," "Now as You See," "Katy Mahone," and "An Irish Serenade," with excellent effect. Luke Martin, Louis Haine, Daniel Gilfeather, Harry Meredith, Ila Irvine, Effie Germon, J. W. Hague, C. F. Gotthold, Tiny Burton, and the remainder of the cast were good. The scenery and costumes were typical of Irish situations and places. Next week, Darkest Russia.

Park.—A Gilded Fool.

Nat Goodwin, who is a prime favorite on this side of the river, opened to a large audience on Monday night in A Gilded Fool. In the character of Chauncey Short, who turns out to be a good deal more of a man than his friends gave him credit for being, Mr. Goodwin won his usual success. He has a capable supporting company, and the performance was thoroughly enjoyable from start to finish. On Thursday evening Mr. Goodwin will be seen as David Garrick for the first time in this city, which fact will no doubt attract many of his friends from New York. On Saturday he will present In Mizzoura. Next week, Kellar.

Columbia.—The Brownies.

Palmer Cox's Brownies, with a dazzling back ground of scenery, acrobats, dancers, and entertainers delighted a houseful of enthusiastic Brooklynites at the Columbia on Monday evening. It is evident that the Columbia will be filled at every performance, as the children of this town will insist upon seeing the spectacle. Next week, Mr. and Mrs. Kendal.

Notes.

Yon Yonson is at the Bijou.

The Land of the Midnight Sun is at the Star.

Charles Dickson in Incog. is at the Grand Opera House.

Montgomery Irving, a new strong man, and a big bill are at Hyde and Behman's.

Joseph J. Hild, of the Bijou Theatre contradicts a rumor to the effect that that house is to be turned into a continuous performance theatre. The Bijou will be conducted next season on its former lines.

A Run on the Bank is playing at the Gaiety this week.

REFLECTIONS.

The Theatre Royal, Glasgow, Scotland, was destroyed by fire on Friday. Loss $150,000.

The bill in the New Jersey Legislature to prohibit the wearing of big hats in theatres was defeated last week.

Burglars attempted to rob the box-office of the Germania Theatre on Sunday night, but were frightened away.

Students of the American Asylum for the Deaf and Dumb, at Hartford, Conn., last week performed The Merchant of Venice in public, employing pantomime and their sign language.

Walter F. Macnichol, treasurer of the Sol Smith Russell company, was in the city on Saturday.

Edwin Arden arrived in town last week from Thomas W. Keene's company. Mr. Arden says he has traveled 2,300 miles this season in his tour with Mr. Keene, which has been a remarkably successful one.

Jake Rosenthal arrived in town yesterday.

Sydney Rosenfeld's adaptation of a German comedy by Oscar Blumenthal and Gustave Kadelburg will be the next production at Daly's.

Sherman Brown is in town for a few weeks booking attractions for his Milwaukee and Racine, Wis., theatres. Mr. Brown says he has under consideration the management of a big attraction next season.

Pudd'nhead Wilson, a dramatization of Mark Twain's story, will probably be produced at the Herald Square Theatre on April 15 with Frank Mayo in the cast.

Lester Gurney, who is in advance of the Flag of Truce company, passed through New York yesterday on his way to New England.

Harry Pepper and Frederick Paulding will give a recital at Carnegie Hall on Tuesday afternoon, March 6, under the management of Herbert Clark.

The Springer Lithographing Company has begun an action against Benjamin Bleier to recover $300 alleged to be due for theatrical printing. Bleier is the president of the Fleishman Distilling Company, of Blissville. He branched out with theatrical enterprises and backed several ventures, among others being O'Dowd's Neighbors and The Crystal Maze.

A benefit to the widow of James B. Radcliffe, who died suddenly at the Colonial Club, was given at the Herald Square Theatre on Sunday night, and realized over $1,800. Among those who performed were Ada Lewis, Marie Dressler, Louis Royce, Maggie Cline, Bertha Waring, J. W. Mack, Andrew Mack, W. P. Sweatnam, George C. Boniface, Jr., John W. Ransone, Richard T. Carroll, William Pruette, William McLaughlin, James Thornton, Hughey Dougherty, Daid Warfield, J. W. Kelly, A. O. Duncan, the Olympia Quartette, and Messrs. Brooks, Denton and Ossman.

OBITUARY.

Mrs. Edwin Clifford, whose death and burial in Denver was chronicled last week, had a notable stage career of thirty years. She was born in France in 1830 and married a French advocate named Grisel at an early age. Her husband died and she came to this country with her only child, a boy. Here she married Edward Clifford, a well-known actor, and their organization, known as the Clifford Dramatic company, was famous in the West in the early days of that region. Mr. and Mrs. Clifford drifted back into Eastern stock companies. The son of Mrs. Clifford, Louis R. Grisel, is a member of the Bijou Theatre stock company in Boston. Her husband is also on the stage in the East.

Mrs. Sarah Ann Shaw died at her home, No. 1236 North Gilmore Street, Baltimore, on Feb. 17, and was buried on Feb. 19, in Greenmount Cemetery. The deceased was the widow of the late David T. Shaw, who was proprietor of the old Western Hotel, now the Saratoga, as well as of a private theatrical hotel on West Fayette street, Baltimore. The latter house was well known to the profession. Violet Charleton-Canfield, late of the Frank Daniels company, is a granddaughter, and Arthur Carleton with Thomas Q. Seabrooke, is a grandson.

James E. Smith, manager of Putnam Music Hall, Saratoga Springs, died at his residence in that place on Feb. 23, of pneumonia. He was born in West Fort Ann, N. Y., in 1857, and had managed the theatre named for about six years. Mr. Smith was a prominent member of the Twenty-second Separate Company (Saratoga Citizens' Corps), the Saratoga Fire Department, and the Odd Fellows. He leaves a widow and two children.

C. W. L. F. Morrow, who organized the formerly well-known Morrow Club, in Brooklyn, at one of the entertainments of which Edith Kingdon, now Mrs. George Gould, made her first appearance as an amateur actress, died at his residence in Huntington, L. I., last week Monday, in his seventy-first year. He owned one of the finest private libraries in the State.

George Guy, Sr., one of the oldest of minstrel comedians, died last week at Springfield, Mass. With his six sons, William, George, Charles, Albert, Edward, and Arthur, he organized the Guy Brothers' Minstrels, of which he was manager and interlocutor. He was with the company until Feb. 21, when he was attacked with asthma and went to Springfield for treatment. He died at the residence of his daughter.

Otto Puls, at actor known in the local German theatres, died at his home in Newark on Feb. 25 of Bright's disease, aged 47. He was formerly identified with German theatres in Milwaukee and Omaha.

Charles H. Jarvis, a well-known pianist, teacher and critic, died at his residence in Philadelphia on Feb. 25. He was born in Philadelphia in 1837, and most of his life was spent in that city. His father, Charles Jarvis, was a noted musician and teacher in his day.

Simon M. Crowe died at the residence of his father-in-law, Josh E. Ogden, 57 West Sixteenth Street, New York, on Feb. 26, and his remains were interred in Pittsburg. He was well known among the profession.

Mrs. Clara A. Pennoyer, wife of William H. Pennoyer, treasurer of the Broad Street Theatre, Philadelphia, died on Feb. 27 and was interred on Saturday. She was the daughter of the late Manager Underhill.

John Davies, at one time a member of the Boston Museum stock company, died at the Boston City Hospital on Feb. 24. He was born at Davenham, England, in 1821, and made his debut on the stage at Savannah, Ga., in 1847. At the Museum he played heavies and also acted as barber day time.

John Maxwell, father of Gerald Maxwell, of Augustin Daly's company, died on Sunday at his residence in the new forests near Lyndhurst, England. He was the founder of the *Temple Bar*, *Belgravia* and *St. James's* magazines, besides having been actively connected with the establishment of the *Standard* as a penny daily newspaper. He was also known in the literary world as an enterprising publisher of novels and as the husband of Miss Braddon, the novelist.

Augusta Sohlke, a one-time famous dancer and a member of the original Black Crook company, died last Thursday at the Home for Incurables, Morrisania, of old age and a complication of dropsy and kidney disease. She had been under the care of the Actors' Fund for many years.

A GREAT SUCCESS.

[*Special to The Mirror.*]

NEW ORLEANS, March 2.—Roland Reed played to the capacity of the Academy of Music last week. The Politician is a great success.

E. B. JACK.

CAUSERIE.

Paul Parfouru is the real name of Paul Porel' Réjane's husband. He was born in a small French village called Lessay, and early in life displayed a remarkable talent for the stage. He entered the Conservatoire, and in 1882 won the second prize of comedy. Engaged at the Odéon he remained in the company of that theatre until '87, when he joined the company of the Gymnase. After the Franco-Prussian war he returned to the Odéon and became the stage director under La Rounat's management. Later he was admitted to partnership with the latter. A ministerial decree nominated him sole manager of the Odéon in 1885, after La Rounat's death. To Porel some credit must be given for his attempts to introduce new features in stage management. The classic traditions of the French stage Porel followed only in staging classic plays. He tried to infuse more naturalness in his stage pictures than had previously been known on the Paris boards. Porel is a great admirer of Shakespeare. He gave to the Parisians the not too sacrilegious adaptations of The Merchant of Venice, in which Réjane essayed rather unsuccessfully the part of Portia, and A Midsummer Night's Dream, in which Segond-Weber played the part of Titania.

***

Arsène Houssaye tells rather a good story of the rabbi who officiated at Rachel's funeral. During the most impressive part of the ceremony the rabbi approached the chief mourners and asked them to offer up their prayers for the departed. Coming near to one of the Rothschilds, he muttered to him: "I hear that the Portuguese stock is low. I had better sell, hadn't I?" And the Rothschild devoutly inclined his head.

***

It is not a well-known fact that Sardou is an occultist. Yet this is the case. Sardou believes firmly that all his best plays—at least, the main ideas of his best plays—were given to him by his sister. He has never provided a name for any of his Bernhardt plays that did not end with the letter "a" since Fedora. Gismonda, his latest work, was first called La Duchesse d'Athènes, but he changed the title a few days before the production. Your genius—even your admirably balanced mind—is sometimes influenced by superstition.

***

Georges Rolle, the very clever critic of the *Eclair*, of Paris, tells in his inimitable style a curious incident in which spiritualism, a splendid French farce and two prominent French managers play the principal parts. Albin Valabrègue's Durand et Durand was presented to Samuel, then the manager of the Variétés. Samuel accepted the play readily, but asked Valabrègue to wait a few days for a decisive answer, as he wished to consult his partner. Subsequently it was found that the partner did not share Samuel's enthusiasm about the play, and Samuel let it go to the Palais-Royal, where it scored a tremendous success. The partner of Samuel was nothing more or less than a "medium's table."

***

Apropos of Valabrègue, a curious characteristic of this gifted French vaudevilliste, is his marked earnestness in little matters. He is always stern and forbidding, even when he asks you to partake of some more fruit or wine. His habits are most erratic. He goes to sleep at seven, wakes at three in the morning, prepares his own breakfast, and by eleven, the hour he has set for lunch, he is through with his day's work. He one day made an appointment with a *Figaro* reporter for six. He had a grudge against the man, probably. The reporter came with a bright smile to Valabrègue's hotel, and was told that "Monsier had retired." The reporter got angry, and wrote to Valabrègue in a sharp vein. The witty Frenchman answered, "I waited for you this morning from six to seven." The reporter collapsed.

***

A. W. Pinero, who before he took up playwriting was an actor, and not an over-successful one, is of a rather nervous and high-strung temperament In answer to a letter, in which the writer, who had been invited to address the dramatist whenever he liked, very politely asked him if there was any truth in paragraphs that were printed about his forthcoming plays in nearly all the London papers. Pinero answered: "Life would be bearable but for paragraphs and letters." The recipient of this note did not tell me if he ever addressed any more questions to Pinero.

***

Sydney Grundy is devoted to his pipe. When one of our enterprising American agents went to see him in his spacious house in Kensington, Grundy in a comfortable smoking-jacket received her. He smiled a broad smile as he pointed to a chair and said: "I know that you do not object to smoking. I have a good memory—you said so last year." The agent after the interview told me that she had had an irresistible inclination to tell Grundy that she did not object to his smoking when he sold a play, but that she did object—very much so—when he had no good play to offer.

MARTINE.

A MISSTATEMENT CORRECTED.

H. M. Holden, manager of Holden's Comedy company, writes to THE MIRROR correcting a statement made in the correspondence from Burlington, Ia., questioning his title to certain plays used by him. Mr. Holden says he has watched with interest the course of this paper against piracy, and has always been in full sympathy with that course; that he has either bought outright or paid royalty on the plays produced by him; and enclosing a list of the plays used by him.

Mr. Holden controls all Western rights to The Inside Track, for which he has paid Oliver Doud Byron royalty for the past three years. For the production of Renah, the Gypsy's Daughter, and A Little Busybody, he holds contracts with Ullie Akerstrom for one year. He pays a weekly royalty to M. Gibney, of The Charity Ball company, for the use of Angie. He has bought of Harry Jackson, of Hopkin's Stock company, Chicago, the sole rights to Down Grade. The play Little Lord Fauntleroy, Mr. Holden says, is a dramatization of the novel made by Ferd. Graham of his company that bears no resemblance to any other dramatization. Roxy, the Heiress, he says, "is our own play, performed by us constantly for the past four years."

THE MIRROR regrets that Mr. Holden should have been misrepresented, and herewith gladly gives evidences of his honesty as a manager.

WHITNEY BUYS THE BIRTH OF VENUS.

F. C. Whitney has purchased Jakobowski and Herbert's operatic comedy, The Birth of Venus, from Mrs. M. V. McLeod, who produced the piece three weeks ago in Baltimore. Mr. Whitney will engage an entirely new company with the exception of Joseph Herbert and Willis Sweatnam, and will present the opera at a Broadway house before the end of the season.

MODJESKA AND RUSSIAN DESPOTISM.

The Russian Bear seems to be much disturbed by the presence of Madame Modjeska in Poland, where she is idolized by the people of her native country, and where her birthday is observed by the Poles as a holiday, and where her influence is very great.

Her well-known championship of Polish wrongs caused Governor Hurka, of Warsaw, during last January to forbid her appearance at the Warsaw Theatre. She was also advertised to appear at Kalirz, a town on the Russian frontier, on the 2nd and 3rd of last month. The house was sold out for both nights and everything in readiness, when the Governor of Kalirz received an imperial despatch from Warsaw to forbid Modjeska's appearance.

Since then Governor Hurka has been deposed and succeeded by Governor-General Comte Schuvaloff. Modjeska looked to him for a modification of Ex-Governor Hurka's decree, and although application to this end was made by private and influential intermediaries, yet up to Feb. 15 a favorable decision had not been received.

In December last Imperial permission was granted for Madame Modjeska to appear in St. Petersburg, beginning on Easter Monday, but it is now learned that the original order to stop her at the frontier has never been rescinded.

Meanwhile, Modjeska and Count Bozenta have left Rzegocin for Italy, where they will sojourn for a few weeks pending action by the Czar's officials. Should the decision be adverse, Modjeska will play in Prague, Lexemborg and other cities where flattering inducements are offered, so that in a business way, it is of little consequence whether she appears in Russian domains or not. Berlin, also, is contemplated, as well as other leading cities.

The pathway of the patriot is usually rough, but it seems odd that the minions of the Czar should so fear the presence of Modjeska as to forbid her appearance on the stage in the interpretation of her famous roles. Surely there is nothing anti-Russian about Rosalind, Mary Stuart, Fedora, Magda or Lady Macbeth, although if Shakespeare were alive he might sing a song of Russian oppression that would keep the young Czar awake nights.

Modjeska will, in any event, return here in May or June and go to her California ranche previously to the opening of her season next Fall.

AN OPERATIC MISFORTUNE.

The Louise Beaudet Opera company closed in Columbus, O. Most of the members arrived in New York on Saturday night.

Miss Beaudet, who was seen yesterday by a representative of THE MIRROR, disclaimed all responsibility, saying that she had no interest in the venture beyond that attaching to her position as star of the company. She explained that at a critical time, just before the company went to Chicago, where they were to open, from New York, she advanced money to several members, and this had been construed by them to mean that she was interested in the management; but such was not the case. She had advanced the money solely as an accommodation, and in order that an emergency might be tided over. Alfred E. Aarons, she said, was the manager of the company, and she had supposed that Mr. Aarons had backing.

The opera called The Dragoon's Daughter, was slated upon its representation at the Schiller Theatre, Chicago. Mr. Norcross, who claimed the right of the book of the opera, threatened Manager Prior with proceedings, and the piece was taken off. The money already taken in was said to have been insufficient to pay claims of Manager Prior of the Schiller for advances made to get the company from New York.

Mr. Perlet, who composed the music, and Miss Beaudet own the piece. They say that in its original form it is public property, as it has long been published in French and English. It is claimed against Norcross that nothing of legal value in the version used was of his work; and that J. Cheever Goodwin has written all the valuable new matter in it.

Miss Beaudet showed to THE MIRROR representative a statement signed by all the members of the company absolving her from responsibility. A statement in the names of the members of the company has since been received by THE MIRROR, blaming Miss Beaudet and Mr. Perlet for the misfortunes of the organization, on the theory that they really were the managers, and that they undertook the venture without proper capital. This statement also says that the members of the company signed the paper exonerating Miss Beaudet only after she had refused to leave Chicago to appear with the company at Columbus unless they did so. Many other statements are made on both sides, but the foregoing covers the main points of the matter.

UNFORTUNATE IN KANSAS CITY.

McKee Rankin, star, Barry Fuller, leading man, Miss P. O'Neill, leading woman, and P. T. Johnson, property man of Rankin's company, were arrested in Kansas City last week by a hotel proprietor on a charge of fraud under the Missouri statute for the protection of hotelkeepers. They owed the complainant for board, and he had failed to attach the property of the show at the Ninth Street Opera House, whose manager, Clark, claimed to have a bill of sale to cover his own interests. The arrested parties were bailed, and the engagement was proceeded with. The suit brought by the hotel keeper was dismissed by Justice Krueger, as the complainant failed to prove fraud or an intent to defraud. Mr. Rankin was his his own lawyer, and proposes to bring a suit for defamation of character and false imprisonment. The Rankin company is playing in Denver this week.

BOOKS REVIEWED.

"Hypnotism. How it is done, its uses and dangers." By James R. Cocke, M. D. Boston: Arena Publishing company.

This book is clumsily entitled, and there are faults in its writing and arrangement, but it contains much very interesting matter. Its author makes up in knowledge of his subject any lack of mere facility and grace in expressing that knowledge. He has evidently for years made an industrious, varied and ingenious study of the subject of hypnotism, from the careful standpoint of medicine, and in this volume he sets forth the results of his investigations and experiments suggestively compared with the findings and theories of well-known authorities who have written upon the same subject. The topics treated are of the effect of hypnotism upon the special senses, autohypnotism, the detection of attempted simulation of the hypnotic state, the dangers attending the practice of hypnotism, hypnotism in the lower animals, the curative power of hypnotism and the method of applying it in disease, its value with therapeutic suggestion in the cure of dipsomana, morpho-mania and the other drug habits as will as of illusions and hallucinations; its application to functional and organic diseases in general, etc. One of the most interesting chapters of the book is that relating to telepathy, thought-transference and mind-reading.

SAID TO THE MIRROR.

HARRY MANN: "We have decided to renew the lease of the Baldwin Theatre next season; in fact, we have already done so. We had no intention to close this season, as stated in various quarters."

MARY HAMPTON: "I always take up Rosamund's argument in Sowing the Wind with a heart interest. One cannot act the part without becoming wholly in sympathy with the woman. That means you have to contend with convictions and arguments against her that have stood for ages. For the woman to secure any points in her favor, the actress must live the part, and to do that means hard, earnest work which taxes one's resources to the greatest extent and leaves one in a state of exhaustion at the end of the play."

FREDERIC E. MCKAY: "The letter R seems to denote the key-note of success at the Castle Square Theatre in Boston. Manager Rose starts the list, which includes Rosedale, Richelieu, Rinaldo and Rob Roy, the successful features of the season not to mention the letter "r" which is found in the name of Haworth, in the names of his manager George Brennan, Earnest Lacy, the author of Rinaldo, Bulwer Lytton, the author of Richelieu," etc.

CHARLES J. ROSS (of Ross and Fenton): "A rumor has just reached me to the effect that my wife and I had separated. The thing is an absurd lie. We are now, as we have always been, successful, contented and happy. My wife is recovering from an operation and will again appear with me, producing our latest sketch, based on 'Trilby.'"

GUSTAVE FROHMAN: "I have made a discovery about THE MIRROR. The general impression that it is the favorite organ of the theatrical profession falls short of the mark. I am in possession of indisputable evidence that THE MIRROR has gained a firm foothold not only in society but in the family as well. Recently I have been surprised at the number of people outside of the profession who seem to know all about the production of The Wandering Jew, and on inquiring the source of their information have been equally surprised to hear them answer that they read it in THE MIRROR. The MIRROR paragraph referring to William Morris in The Wandering Jew appeared nearly two months ago, and it is about the best general advance work the production has had."

SCHRODE BROTHERS: "Please deny for us the report that George Schrode is demented. He has been suffering from the grip, and he was delirious for a few days in Boston. He is now rapidly recovering. Reports that he has business or family trouble are false."

C. C. BLANCHARD: "Pass judgment upon this trio of names—real names—and see if they are not eligible to places in "Biff" Hall's soubrette list: Roxie Fogg, Gussie Bug, and Mosey Roby. One-night stands will furnish plenty of them, if one is at all observing."

DUNCAN B. HARRISON: "Pauline Hall will be seen at a Broadway theatre in this city for a long run in the Spring."

H. S. TAYLOR: "Sealed Lips, by W. C. Hudson, with Mr. and Mrs. Arthur Lewis in the leading parts, is a pecuniary success. We shall soon give an elaborate New York production of the play."

HARRY C. SMART: "Ricketts' Troubadours, at the end of their engagement at the Marquam Grand, Portland, Ore., closed season, owing to stress of business combined with dissensions in their company. Each member was furnished with transportation to New York. The tour will be resumed with a reorganized company in a few weeks."

WILLIAM A. MCCONNELL: "I want to thank H. H. the Pope, for the institution of Lent. It is a blessed period of peace and rest. What with the Count de Castellane's bachelor suppers and the Gould wedding I am thoroughly worn out. It's a marvel to me how I manage to get through so many of my social duties when my desk at the Theatrical Exchange keeps me so busy."

GEORGE C. TYLER: "Princess Bonnie is a genuine success in Chicago. The newspapers have received the opera most enthusiastically, and business is booming."

CHARLES E. BLANEY: "A Baggage Check will play a long season. It is now booked to the middle of May, and it will continue until June."

GEORGE B. MCCLELLAN. "I notice that THE MIRROR'S correspondent at Cincinnati, in referring to the recent performance given for the Coffman Mission by Pauline Hall, says the benefit netted $275 for the Mission. This is, of course, absurd on its face. We played to a $1,400 house, and the Museum got fifty per cent. in addition to all the bonuses paid for the boxes. The Mission received nearly $1,000."

ULLIE AKERSTROM: "A false impression of the calibre of my company seems to prevail in some quarters, where, owing to the fact that I play in some places more than one night, we are confounded with numerous 10-20-30 cent shows that have brass bands, give daily ten-cent matinees, distribute numerous passes, and frequently appear in pirated plays. My prices are the regular prices, we play the best houses, and my company appear only in plays of my own composition."

UNDER THE BLACK FLAG.

The Decorah, Ia., *Republican* of a recent date said: "The Moore and Livingston dramatic company are playing at McGregor this week. They pirate in the most open and bare-faced manner such well-known plays as The Middleman, played by E. S. Willard during his starring tour in this country; In Mizzoura, one of Nat Goodwin's; Sowing the Wind, an attraction that Charles Frohman presented to the public only a short time ago, and The Face in the Moonlight in which Robert Mantell delighted a large Decorah audience. It's really too bad the theatrical copyright law was not passed by Congress last year. If it had been there would be a whole lot of barn-stormers like the above who would have to go out of business."

A company of amateurs, organized in Altoona, Pa., is said to be pirating popular plays. Their last reported performance was of Hazel Kirke.

Mirón Leffingwell's play, Hand of Fate, is being pirated by the Minnie Lester company. Mr. Leffingwell recently presented this drama in Elizabeth, N. J., where he was informed by the Lyceum Theatre employés that it had already been played by the pirates.

FANNY DAVENPORT'S BOSTON SUCCESS.

The receipts of the Boston Theatre, where Fanny Davenport is presenting Gismonda, are phenomenal, even for that famous playhouse. In six performances last week and against the Italian opera, they reached nearly $12,000 and on last Saturday in a driving storm, the matinee and night houses reached $4,157.

This promises to be the banner engagement in Boston of Miss Davenport's career.

CUES.

Above is presented a portrait of Harrison J. Wolfe, a strong young actor of heroic roles, who will be remembered for his excellent work as Paul Kauvar three seasons ago. He has been prominent in Charles Frohman's companies during the past two seasons, but is at the moment disengaged. The Washington *Post*, speaking of Mr. Wolfe's recent work in Shenandoah, said: "Differing from the other male members of the cast, who were all inclined to rant, Mr. Wolfe gave a strong, quiet and effective performance."

Lizzie Melrose has attracted attention for her work as Violet Wilde, a Bowery girl, in A Baggage Check.

Jane Coombs was obliged to cancel four nights last week on account of illness, but expected to resume this week. The company were paid salaries.

Frank C. Thayer made a flying trip to Washington last week to engage some people for the Two Colonels.

Nellie Ganthony will begin an engagement at the Eden Musee on March 11.

The City of Truth is the title of a new comic opera by Stanislaus Stangé and Julian Edwards that Camille D'Arville will produce.

Mrs. Potter and Kyrle Bellew will follow Rob Roy at the Herald Square on the 25th inst.

It is announced that The City of Pleasure will be produced at the Empire in August.

"Punch" Wheeler is about to embark in a big theatrical enterprise. He is not able to give any particulars yet.

A Barrel of Money, managed by Mark E. Swan, stranded last week at Wilkesbarre, Pa. It is reported that Manager Swan left town without notice, leaving the company to get out as best they could.

Walter D. Botto will take out a company in June to play the Atlantic resorts in The Second Venus and The Two Fairies.

Kellar turned people away at Camden, N. J., last week, and seems everywhere to be doing a banner business.

Anna Belmont, who plays the part of Suzanne in The Butterflies, was in New York last week resting, as there was no part for her in The Bauble Shop, played by the John Drew company last week in Brooklyn.

Ira J. LaMotte, formerly of the Auditorium and the Schiller Theatre, Chicago, but now manager of Gustave Frohman's booking and railroad department, was married last week Tuesday to Marie Eppinger, at Grace Episcopal Church, New York. The bride was professionally known as Mamee Ellinger.

Albert Hart has been engaged by D. W. Truss and company to appear as Wang again next season. Mr. Hart has made a great success in the part. Wang has done a large business this season, and has now begun its Southern tour, during which Mr. Truss believes its former prosperity in that section will be repeated.

J. W. Hart, manager of the Kensington Family Theatre, Philadelphia, writes: "Maude Hillman, supported by an excellent company, gave the finest production of Mortimer Murdock's Hoop of Gold ever witnessed in Philadelphia, to big business, week of Feb. 25."

Gertie Boswell has been engaged by Wilson Barrett to play an important role in his new piece, The Sign of the Cross, which will be produced in St. Louis on March 25, at the Grand Opera House.

During the performance of On the Mississippi at the Columbus Theatre last Thursday night Henry D. Arnold, one of the negroes who play the Indians, was badly burnt. While walking across the stage in a procession he fell against a torch-bearer and the loose shreds of hemp on his costume caught fire. The audience was calmed by a policeman who cried out that the seeming accident was part of the play. Meantime, the man was rolled on the floor behind the wings by the firemen and the flames were finally smothered with blankets. He was taken to the Harlem Hospital, and the doctors say he cannot live.

M. Duquesne, of the Réjane company, is one of the few good actors in Madame Sans Gêne. His Napoleon is a capital performance, which deserved more recognition than it received from the press. M. Duquesne has visited New York on several occasions with Sarah Bernhardt.

Julie Ring will star next season in a piece written for her by Paul West.

Camille D'Arville will probably end her engagement at the Bijou on the 16th inst.

Manager Feinler, of the Grand Opera House, Wheeling, writes that Charles E. Blaney's farce-comedy, A Baggage Check, played in his house last week four performances to the largest business in the history of that theatre. The standing room sign was displayed at every performance before 7.30. The press and public agree that it is the strongest farce-comedy organization that has visited Wheeling this season.

James Horne will retire from Old Glory as leading man at Chicago on Saturday.

Andrew Mack will appear in three different performances in Boston on the night of St. Patrick's Day, March 17, thus answersing an unusual demand made upon his time and talent.

D. W. Truss and company will make a special feature of the music in Myles Aroon next season.

Belle Travers closed with A Bunch of Keys on Feb. 23 on account of illness.

The New York Central is the most direct and comfortable route to Cleveland, Detroit, Toledo, Cincinnati, St. Louis, Chicago, and all points West, Northwest and Southwest.**

CORRESPONDENCE.

[CONTINUED FROM PAGE 5.]

real estate business. His departure will be much regretted, and he leaves many well-wishers. He will probably sell or lease his theatre, which is a very valuable property.

MASON CITY.—AUDITORIUM (John Borland, manager): Robert Buchanan Comedy co. Feb. 25 2.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Roberts-Marton co. in Faust 27; Walker Whiteside 11.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Fitz and Webster in A Breezy Time Feb. 18 to good business. Frohman's New Dominion 28; Walker Whiteside in Hamlet 5. The sacred opera, David the Shepherd Boy, 25 by the T. P. R.'s 100—a local musical organization.

INDEPENDENCE.—GRIDNEY OPERA HOUSE (R. M. Campbell, manager): House dark Feb. 25-2.

DAVENPORT.—BURTIS OPERA HOUSE (C. H. Kindt, manager): The Hanlons Feb. 20, 21; large houses. The Passing Show 22; big house. Clay Clement in The New Dominion 24, 25; fair houses. Holden Comedy co. 4-9; In Old Kentucky 10; 8 Bells 14.—GRAND OPERA HOUSE (C. W. Riley, manager): Robert Hilliard in Lost—24 Hours, 1.

SIOUX CITY.—PEAVEY GRAND (Thomas F. Boyd, manager): Walker Whiteside in Hamlet and Othello drew large and appreciative audiences Feb. 20, 21 Paul Kauvar 11; Robert Hilliard 13.—ITEM: Mrs. T. F. Boyd, wife of Manager Boyd, is visiting relatives in Philadelphia.

OTTUMWA.—GRAND OPERA HOUSE (Chamberlin and Barhydt, managers): Mozart Symphony Club, under the auspices of Y. M. C. A., to a very large and fashionable audience Feb. 22.

CRESTON.—OPERA HOUSE (J. H. Patt, manager): A Breezy Time Feb. 22; fair business. Charles A. Loder 23.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): The Brothers Byrne in 8 Bells to S. R. O. Feb. 19. Colorado, the new mining play, to a good house 23. Thomas R. Perry, formerly manager of Primrose and West's Minstrels, 8 Bells, and Wang Opera co., is the manager, and as he is one of the suavest, ablest, and most experienced men in the profession, it is an assured success. It is said to be backed by W. S. Stratton, the multi-millionaire mine owner of Cripple Creek, who is ambitious to exploit his name and mine on the stage. The play is on new lines and is quite interesting. The first act shows scenes at Cripple Creek, stage coach, bars, shafts, mine exteriors, and mountain scenery. The second act shows the interior of the mine in full operation, the strike, explosion, etc. The third act shows the miners' ball and gives the lovers a chance, finally setting everything right with everybody. Miss Jessie Memminger, a recent debutante, has the soubrette part and shows youth, beauty, and talent, backed by a very sweet singing voice. She will certainly win favor everywhere. There are many fine scenic effects, rich costumes, and songs and dances to enliven the play. They have a special baggage car of their own. The Fencing Master 26; Paul Kauvar March 1.—ITEM: Webb and Adair, the acrobats, joined 8 Bells here.

GIRARD.—HERTNER OPERA HOUSE (H. E. Hertner, manager): Powell's Musical Comedy co. 4, 5.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): House dark week ending 2.

WELLINGTON.—AUDITORIUM (Charles J. Humphrey, manager): E. Elba Wright, impersonator, assisted by local talent, for the benefit of the High School, Feb. 19; large audience; gratifying receipts. Dr. P. S. Henson, of Chicago, lectured on "Fools" 21. Every seat in the house was sold; highly-pleased audience.

WICHITA.—CRAWFORD'S OPERA HOUSE (George N. Bowen, manager): J. K. Emmet in Fritz in a Madhouse Feb. 20; good performance to very good business. Colorado 22; very poor performance to fair business.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): The Fencing Master, by the Whitney Opera co., Feb. 24, was well received. Good business.

FORT SCOTT.—DAVIDSON THEATRE: Walker Whiteside Feb. 26.

HUTCHINSON.—OPERA HOUSE (Morris R. Cain, manager): Living Pictures by local talent to S. R. O. Feb. 22, 23.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): The Whitney Opera co. gave an excellent performance of The Fencing Master Feb. 25 to a large and brilliant audience. In spite of counter attractions and unfavorable weather, the business was large.

KENTUCKY.

DANVILLE.—OPERA HOUSE (J. M. Cullins, manager): Schubert Male Quartette co. Feb. 18; splendid audience, but entertainment rather unsatisfactory, the the redeeming feature being Miss Edsall's readings. Mr. and Mrs. Robert Wayne 18-23.—ITEM: Culhane's Minstrels disbanded at Somerset last week, and they organized a comedy co. to play week stands at popular prices.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Side Tracked Feb. 22; small house. Morris' Pony and Dog Show 23; Oliver Twist 26; fair business. Zo-Zo 6.

PADUCAH.—MORTON OPERA HOUSE (Fletcher Terrell, manager): Herbert Cawthorn in A Cork Man to good business 20. Mr. Cawthorn and members of his co. were entertained by the local lodge of Elks. Coon Hollow 28.

ASHLAND.—THE ASHLAND (B. F. Ellsberry, manager): Side Tracked, with Jules Walters, played a return date Feb. 19 to a good-sized and well-pleased audience. Faust, with John Griffith in the title-role, played a return date 23 to S. R. O.

HENDERSON.—PARK THEATRE (Alex. D. Rodgers, manager): Knights of Pythias dedication services Feb. 19. Elks' charity benefit 21; very large and fashionable audience. Schumann Quartette 22; full house. Coon Hollow 27; Shore Acres 12.—GABE'S OPERA HOUSE (Held and Sneider, managers): Dr. White, lecture on "Catholicism," 25.

MAYSVILLE.—WASHINGTON OPERA HOUSE (E. L. Kinneman, manager): Side Tracked Feb. 20; fair house.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): The Fruit of His Folly was presented by local talent Feb. 22 for the benefit of the Y. M. I. to one of the largest houses of the season. Mr. La Vega Clements and Miss Eloise Higgins deserve special mention. Limited Mail 25; Coon Hollow 28; both canceled. Murphy and Canfield in Alimony 2.—COURT HOUSE AUDITORIUM: Schumann Quartette 21; large and well-pleased audience.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Side Tracked Feb. 21; business fair; performance good. Later On 25; performance excellent; business good.

WINCHESTER.—OPERA HOUSE (E. L. Kinneman, manager): Davis' U. T. C. Feb. 15; big business, poor performance. Side Tracked 21; good business. Elita Proctor Otis in Oliver Twist 25; fair business; deserved S. R. O. Miss Otis as Nancy, Charles Barron as Bill Sykes, and H. G. Carleton as Fagin deserve mention, while the entire support was excellent.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Shore Acres Feb. 26; Ovide Musin 1; Wang 6; Frank Jones 8.

MONROE.—THE TABERNACLE (R. L. Phroft, manager): House dark week ending 2.

MAINE.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): The Bubb Comedy co. in repertoire Feb. 18-25; good business.

BATH.—COLUMBIA THEATRE (Frank A. Owen, manager): Hands Across the Sea Feb. 21 pleased a fair-sized audience. The New Boy 28.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tukesbury, manager): Hands Across the Sea Feb. 22, 23; big house. Joe Ott in The Star Gazer 1, 2.—CITY HALL: Mme Melba will sing in a grand operatic concert 5. Charles Frohman's The New Boy with James T. Powers in the title-role 4. Sutton Vane's Humanity 14-16.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Keene the magician entertained a small audience Feb. 22. Charles E. Blaney's A Baggage Check co. pleased a fair house 25. Al. G. Field's Minstrels 2.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williams, manager): A Baggage Check drew a large and well-pleased audience Feb. 27. Leola Bell and Eddie Magee deserve special mention.—ITEM: Fred. Palmer has taken Mark Sullivan's place in A Baggage Check co.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager): Jay Circus 6; Tornado 18.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The business for the last three nights of Professor Baldwin's engagement which ended Feb. 23 averaged fair. The Boston Symphony Orchestra's annual visit was made 25 and the usual large house attended at double prices. Mrs. Julie L. Wyman was the soloist. Hoyt's A Black Sheep 27; big house. Still Alarm 8, 9; Prince Pro Tem 12.—RICH'S THEATRE (John P. Wild, manager): Week of 25-2: Howard and Williams, Hafford and Mantell, the Jacksons, Mason and Jones, Lulu Wentworth, Ryeford Sisters, Wilbur and Watson, Lizzie L. Weston, and Byron and Bland.—GAIETY AND BIJOU THEATRE (L. B. Pike, manager): Week ending 2 these people appeared: James B. Radcliffe, Will Nankeville, the Dawsons, Morton and Coleman, Elmore Sisters, Mack and O'Day, Emie Waite, and Willett and Thorn.—ITEM: Professor Baldwin's receipts were attached Saturday night for $1,000. The night before one of the committee on the stage was named O'Rourke and while Mr. Baldwin was in the cabinet a "spirit" appeared at the opening and addressed the man with the remark: "Hello, old fellow, when are you going to pay me that $5 you owe me?" This is the ground for the suit. It will be tried 4.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Walter Sanford's Prodigal Daughter co. arrived here Feb. 20 to open a three nights' engagement, but owing to the non-arrival of their scenery which was detained at Boston, no performances were given. George Thatcher and Carroll Johnson's Minstrels 23; large audience. The stage setting for the first part was one of the most elaborate ever seen here. Jacob Litt's In Old Kentucky (No. 1) played a return engagement 25 to big business. The New Boy 6; The Stowaway 7; Prince Pro Tem (return) 8; Conroy and Fox 9.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Side Tracked Feb. 22; good business. Prince Pro Tem Opera co. 27; The Stowaway 1.

FITCHBURG.—WHITNEY OPERA HOUSE (George E. Sanderson, manager): Joe Ott presented The Star Gazer Feb. 20, 21 to fair business. Prince Pro Tem 25; big business; excellent performance. Fred. Lennox is one of the best comedians it has ever been our pleasure to see. The Fast Mail 4; A Black Sheep 7.—ITEM: Manager Sanderson presented The Cotton King 21 and Prince Pro Tem 26 at the Town Hall, Leominster; both to good business. The staging of both pieces was excellent.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Captain Paul, by a poor co., to fair business Feb. 20, 21. Donnelly and Girard in The Rainmakers gave one of the best performances in farce-comedy seen here this season to large houses 22, 23 and matinee. The dancing and specialties were very strong. The Prodigal Daughter co., which was booked for 25-7, stranded in Lawrence. The Stowaway 28; Colonel Robert G. Ingersoll 2; Wilbur Opera co. 3-9.—MUSIC HALL (Thomas and Watson, managers): The Meldon-Tucker co. in The Banker's Daughter and Ten Thousand Miles Away to good business 18-23.—BIJOU THEATRE (Kelly and Church, managers): Those people appeared in specialty 18-23: Frank Kennedy, Swinburne and Howard, Tom Bryant, A. M. Thatcher, Joyce and Phipps, Belle Clifton, Frank Hanson, and McAvoy and Rogers to good houses.—ITEM: Amateurs presented The Forger to a large house 23.

WESTFIELD.—OPERA HOUSE (A. H. Furrows, manager): Sealed Lips, Mr. and Mrs. Arthur Lewis, Feb. 23 to a good-sized house of our society people; very satisfactory performance. Ullie Akerstrom 25-27 and matinee to fair-sized audiences.—ITEM: John B. Meech, of the Buffalo Academy of Music, was present at the performance of Sealed Lips. Mr. Meech's son, Owen, made his debut at this performance. There was also present the author of the play, William Hudson, of New York, accompanied by his wife, also Mr. and Mrs. Ansbury, of Philadelphia. After the performance a banquet at the Park Square Hotel was tendered by Mr. Meech to Mr. and Mrs. Lewis, the members of the co., Mr. and Mrs. Hudson, Mr. and Mrs. Ansbury, also Mr. and Mrs. James H. Bryan, Dr. and Mrs. A. F. Tracey, and Miss Hattie Schell, of this place, which was a very pleasant and enjoyable affair.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): A Trip to Chinatown Feb. 20; good house; good performance. Pizarro, by the Young Men's Association (local), drew a large audience 22. Fletcher Havey, the only professional in the cast, received praise from the local press. The Prodigal Daughter canceled 23 on account of pecuniary difficulties in Boston. George Thatcher and Carroll Johnson's Minstrels 28; Fay Foster Burlesque co. 6; Prince Pro Tem 7; Conroy and Fox 8.—BIJOU THEATRE (Charles E. Caswell, manager): Dark 25-27.—ITEMS: S. Straus, representing Fay Foster co., was in town 27. He has recovered from his recent illness.—Thatcher and Johnson's Minstrels rested here Ash Wednesday.—Frank C. Leonard has accepted the position of treasurer of the Bijou.

NORTH ADAMS.—WILSON OPERA HOUSE (Thomas Hanley, manager): Letter Carriers' concert Feb. 22; packed house.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Guy Brothers' Minstrels, booked for 26, appeared 27, being detained in Springfield, owing to the death of George Guy, Sr. The co. appeared to a good house and taken all together the performance was good. Hoss and Hoss 1 to good business. In Old Kentucky 4; Fast Mail 8.—BIJOU THEATRE (William Henry, manager): Ryeford Sisters' Novelty co. to good business week ending 2. New York Stock co. in Mosswood 4-9.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Manola-Mason co. in Friend Fritz drew S. R. O. Feb. 21. Prince Pro Tem 28.—ITEM: Manager Morgan gave the Manola-Mason co. a theatre-supper in Music Hall 21.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Ward and Vokes in A Run on the Bank had a fair-sized audience and gave a good entertainment Feb. 20. Arthur Lewis and Zeffie Tilbury presented Sealed Lips to a well-pleased audience 21. H. S. Taylor and William C. Hudson, the latter of the Brooklyn *Eagle* and author of the drama, witnessed the performance in this city.—PARK THEATRE (C. H. Prouty, manager): The London Gaiety Girls Burlesque co. to crowded houses 21-23.—ITEM: Local manager Arthur W. Stubbs, of the Opera House, has secured A Country Sport for his annual benefit April 2.

GLOUCESTER.—CITY HALL (Metropolitan Club, managers): Thatcher and Johnson's Minstrels Feb. 25; large house.—WEBSTER HALL (W. H. Kelleher, manager): Our Ladies' Club 26; packed house; performance good.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The Masons in Friend Fritz Feb. 19; good house; co. first-class. Donnelly and Girard in The Rainmakers 21; large house. Captain Paul 22, 23; fair houses. The scenery was good but the co. is very poor. Wilbur Opera co. 18-23; good houses. The living pictures were fine.—ITEM: The Captain Paul co. closed here 23. Business had been good.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): Howard Stock co. did a good business Feb. 18-23. Guy Brothers' Minstrels 28; In Old Kentucky 5.—ITEM: Dan Daley, booked for 26, did not appear.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Ullie Akerstrom appeared in The Sultan's Daughter to good business Feb. 22. The Manola-Mason co. gave an excellent performance of Friend Fritz to a good house 26.

MARLBORO.—THEATRE (F. W. Riley, manager): The Cotton King turned people away Feb. 23; co. and scenic effects fine. Woven Web by local talent 25 to a full house; very creditable performance. Prince Pro Tem 9; The New Boy 12.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): The Cotton King Feb. 22; matinee, fair business; evening, S. R. O. Co. excellent. Thatcher and Johnson's Minstrels 26; small but highly pleased audience. In Old Kentucky 1; The Stowaway 4.—ITEM: Mary Anderson, lately with The Prodigal Daughter co., is in Salem, enjoying a much-needed rest.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Carl A. Haswin in Silver King did a good business Feb. 16. Brown College Glee Club to a small house 21. The Bostonians in Robin Hood 22 did the banner business of the season. Receipts, $1,349. James T. Powers in The New Boy to a fair house 25. Ullie Akerstrom 28-2.

LYNN.—THEATRE (Dodge and Harrison, managers): Wilbur Opera co. Feb. 18-23; Joe Ott in The Star Gazer 26; both to good business. Lynn Musicale (local) 28; large audience. Colonel Robert G. Ingersoll 1 lectured on "Mirth and Miracle." In Old Kentucky (return engagement) 2; matinee and night; advance sale very large. The Stowaway underlined.—MUSIC HALL: Leoni and Everett's Women's Club 21-23; fair business.—ITEM: Music Hall will soon reopen under new management, when it is hoped that entertainments of a higher order will be given.

MICHIGAN.

GRAND RAPIDS.—POWERS' (W. H. Powers, manager): The Robin Hood Opera co. sang Robin Hood and The Knickerbockers Feb. 21, 22 before large audiences. Robin Hood is always welcome, but The Knickerbockers suffers severely by comparison. Young Mrs. Winthrop drew a $800 house 25, and was presented in a creditable manner. The Passing Show 27; The Girl I Left Behind Me 7.—GRAND (O. Stair, manager): The London Belles have done a good week's business and have presented a fairly good entertainment, which included some clever specialties. True Irish Hearts 4-9.—ITEM: W. H. Powers, manager of Powers' Opera House, died at his home in this city on the morning of Feb. 25 after a long illness with typhoid fever. Mr. Powers was one of the foremost business men of our city, being actively connected with many large enterprises aside from the management of Powers' Opera House. His friends among theatrical people are many, having been closely identified with this branch of business for many years.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Barnabee and MacDonald's Opera co. in Robin Hood had a large and fashionable audience Feb. 20. Alba Heywood in Edgewood Folks was seen by a fair-sized house 23. Blue Jeans 7.—STAR THEATRE: Dark 25-2.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, manager): Alba Heywood in Edgewood Folks Feb. 25; fair business. The Passing Show pleased a medium-sized audience 28. Special Delivery underlined.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. David, manager): The Gaiety Girls Feb. 22; fair-sized audience. Young Mrs. Winthrop 27; The Passing Show 28; Black Crook 1; Blue Jeans 4.—ITEM: On Feb. 25 an amateur minstrel performance was given at the Bay Theatre, West Bay City, under the management of H. G. Shepard. The co. is composed of West Bay City young men, who gave a good evening's entertainment. The proceeds for charity.

ADRIAN.—CROSWELL'S OPERA HOUSE (Cook and King, managers): Madge Tucker in repertoire Feb. 25 for a week opened to large business. The Passing Show 4; Jane 5.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Wilson-Day co. in The Devil's Web opened to a crowded house Feb. 25. Good performance. The Black Crook 7.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): The house has been dark since Feb. 16. The Ladies' Minstrels (local) 25 opened to good business; performance good.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Robin Hood Feb. 19; largest house of the season. Joseph Murphy 21 in Shaun Rhue to his regular business here S. R. O. The Gaiety Girls pleased a fair house 23. Co. very good. Young Mrs. Winthrop 26; The Passing Show 1; Black Crook 2.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Daly's Gaiety Girls co. to a large audience Feb. 21.

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): Ida Van Cortland closed a successful week's engagement Feb. 23. The Black Crook 25; Special Delivery 26.

TRAVERSE CITY.—STEINBERG GRAND OPERA HOUSE (Julius Steinberg, manager): The Andalusia Banjo, Mandolin and Guitar Club gave an excellent performance to a good house Feb. 20.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Special Delivery to a fair house Feb. 25. Black Crook 26; crowded house

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Alba Heywood, a Battle Creek favorite, Feb. 22 in Down in Injianny and Edgewood Folks to a large and well pleased audience. Charley's Aunt 25; good house.—ITEM: The Knights of Pythias presented Mr. Heywood with an elegant triangle of cut flowers. Ida Van Cortland 27.

COLDWATER.—TIBBIT'S OPERA HOUSE (J. T. Jackson, manager): Springer and Welty's Black Crook co. to a crowded house Feb. 23; audience well pleased. Stetson's U. T. C. co. 4.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): William Morris in Lost Paradise to a fair house Feb. 20; strong co. The Girl I Left Behind Me 22; good business. Old Glory 28.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): House dark week ending Feb. 23.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): House dark week of Feb. 18-23. Robert Hilliard in The Nominee 25; William Morris in The Lost Paradise 5; Man Without a Country 15; Marie Jansen 25.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): Barlow Brothers' Minstrels Feb. 19; fair house and good performance. The Brownies (local) 22, 23.

MISSOURI.

ST. JOSEPH.—THE TOOTLE THEATRE (C. U. Philley, manager): Eddie Foy in Off the Earth Feb. 23; crowded houses at advanced prices. Walker Whiteside 25; Pawn Ticket 210, 28; Fantasma 2.—CRAWFORD'S THEATRE (J. W. Halton, manager): Brothers Byrne in the new 8 Bells to S. R. O. 21; receipts over $900 at popular prices. Colorado, a new Western play, 25, 26; Fencing Master 28; Paul Kauvar 2.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Walker Whiteside 2.

CLINTON.—OPERA HOUSE (Branum and Piper, managers): Dark week ending 2; Blind Boone 26; Swan from Sweden 7; Clay Clement in The New Dominion 12.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): Pickaninny Minstrels date canceled.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Canary and Lederer's The Passing Show Feb. 20; large house.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): Sadie Raymond co. Feb. 18-23; good business. They played The Old Homestead to S. R. O. 21.

MARSHALL.—OPERA HOUSE (J. T. Harvey, manager): The Noss Jollity co. in The Kodak Feb. 20; full house. Professor Raynard's Specialty co. 21.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): The Rooney Comedy co. in Lord Rooney Feb. 18-20; poor business. Katie Putnam, return engagement, 24-2.

ANACONDA.—EVANS' OPERA HOUSE (John Maguire, manager): Rooney Comedy co. Feb. 16; fair business. Katie Putnam and an excellent co.; S. R. O. 18, 19.

HELENA.—MING'S OPERA HOUSE (J. L. Ming, manager): Katie Putnam in repertoire Feb. 22, 23; excellent co. to good business.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Sidney J. Lowenburg, manager): Pete Baker in Chris and Lena Feb. 20; small but enthusiastic audience. Hettie Bernard Chase 25-2.

JACKSON.—ROBINSON'S OPERA HOUSE (C. R. Young, manager): Pete Baker Feb. 19; Swedish Quartette 25.

GREENVILLE.—OPERA HOUSE (Hexter and Langford, managers): Pete Baker 1; Ovide Musin 4; Coon Hollow 7. Manager C. E. Callahan is remembered as always bringing good cos. to Greenville, and Coon Hollow will be warmly received here. Manager Hexter is now in New York booking for next season.

NEBRASKA.

LINCOLN.—NEW LANSING (E. A. Church, manager): By special arrangement the management secured the cancelation of the Sadie Martinot co. of their last night in Omaha, and The Passport was presented here for the first time Feb. 13. On 14 the Lincoln Light Infantry gave their third annual minstrel performance to a packed house. Eddie Foy made his first appearance here in Off the Earth 21, 22 to packed houses at advanced prices. 8 Bells, with the Brothers Byrne, had a good house 23. Paul Kauvar 25.—THE FUNKE (F. C. Zehrung, manager): Herrmann the magician 26.

KEARNEY.—OPERA HOUSE (J. J. Osborn, manager): Paul Kauvar, with J. Harvey Cook in the title-role, was well presented to a large audience Feb. 19.—ITEM: Owing to the total failure of crops in this section and general depression, the management have decided to close the house until April 1.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Cleveland's Minstrels Feb. 11; good business. Lewis Morrison's Faust 14; good business. Byrne Brothers' 8 Bells 22; S. R. O. The Fencing Master 1.

HASTINGS.—KERR OPERA HOUSE (W. S. Schellak, manager): Paul Kauvar co. Feb. 20; fair house.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (J. P. Ayres, manager): The International Vaudeville co. appeared to light business Feb. 22. The Lyceum Theatre co., booked for 25-27, failed to appear. In Old Kentucky 5.

NASHUA.—THEATRE (A. H. Davis, manager): Thatcher and Johnson's Minstrels to good receipts 21. Trip to Chinatown completely filled the house 23. Manola-Mason underlined. Prodigal Daughter canceled.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The third in the series of Symphony Concerts was given Feb. 27 before a large audience.—GORMAN'S THEATRE (Charles J. Gorman, manager): Little Trixie 25-27 to crowded houses. Dewey's Comedy co. 28-2.—ITEMS: B. F. Keith, the Boston manager, has had an agent here looking for a site, with a view to building a new theatre here.

NEW JERSEY.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): John R. Fitzgerald's new comedy, entitled An Irish Heiress, was produced Feb. 19, and judging from the hearty reception accorded it by a large audience, it can be called a farce-comedy success. The co. was capable, and filled their various roles very well. The comedy is well constructed, and abounds with comic situations and dialogue, which caused much merriment. St. George Hussey in A Bluff appeared to a light house 20. Jim the Westerner followed 22, 23 to fair business; co. first-class and pleased all. They play a return engagement 1, 2. She 26, 27 to appreciative audiences.—BIJOU THEATRE (Ben Leavitt, manager): A fair business week ending 23 with A Jolly Lot. American Girls Burlesque co. drew fair audiences 25-27. Imperial Vaudevilles 28-2; Julien's Athletic co. 4-6.—ITEMS: Manager Leavitt has secured the celebrated Baker Family Concert co. for a concert 3.—William C. Andrews, for nine years a prominent member of Roland Reed's co., will shortly start on tour in Humbug. His many friends wish him success.—George C. Staley was in town last week renewing old acquaintances.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, resident manager): Mr. and Mrs. Kellar gave one of their mysterious entertainments Feb. 25-27. Karmos; or, The Diablerie of the Decimals was especially clever. The Passing Show 28-30; advance sale large at advanced prices. Peter Dailey in A Country Sport 4-9.—H. R. JACOBS' THEATRE (M. W. Tobin, manager): Gus Heege in Yon Yonson had good houses week of 25-2. The Silver King 4-9.—WALDMANN'S OPERA HOUSE (Fred. Waldmann, manager): The May Howard co., with many clever artists, pleased good houses 25-2. City Club 4-9.—ITEMS: During the performance of The Tornado at Jacobs' Theatre on last Thursday evening, the cannon which is used in the storm scene was overcharged, and a terrific explosion resulted. The stage door was blown off, some scenery torn, a big piece of the gallery ceiling fell, and the lights throughout the house were extinguished. Fortunately no one on or off the stage was injured.—May Howard will next season be a member of Canary and Lederer's Mimic World co.—George F. Turner, of Miner's Theatre, and wife entertained at dinner on Friday Manager Sidney R. Ellis, of the Darkest Russia co., Mrs. Ellis and her mother. Gus Heege will next season appear in a new Swedish drama, entitled A Genuine Gentleman.—The May Howard co. close season the last week in March. Next season it will be stronger than ever, under the management of Harry Morris.—Colonel Morton, manager of Miner's Theatre, met with quite a serious accident last Tuesday evening while alighting from a crowded trolley car at his home in Roseville. The car started suddenly, throwing him to the ground, injuring his knee and side and spraining his wrist. He has since been under the doctor's care, and although he is not confined to the house, he can walk only by the aid of a cane, and this is attended by a great deal of pain.—Kellar had quite a hard time reaching here on 25. The car containing his properties broke down at New Haven, Conn., but after a long and tedious delay the baggage reached the theatre at 6:45 P. M. Everybody pitched in and worked, and consequently the curtain went up very nearly on time.

HOBOKEN.—THEATRE (John Clark, manager): The Tornado Feb. 18-20; big business. The Land of the Midnight Sun 21-23; also to big business. For Sunday, 24, a lecture by Colonel Robert G. Ingersoll on "The Bible" was announced. Some of the Hoboken clergy tried to prevent the lecture with the aid of the old "Blue Laws." Counsel was employed, and the lecture was given to a crowded house. Mrs. Potter and Mr. Bellew filled the house 25-27, although prices were raised considerably. The repertoire included Charlotte Corday, Camille and Francillon. The Still Alarm 28-2; Little Trixie 4-6; Jane 7-9.—BIJOU: This house has under the management of William Morrison quickly gained the favor of the public. The Monte Carlo Girls Burlesque and Vaudeville co. did a very good business 25-2.—ITEM: Charles Forrester, the proprietor of the Monte Carlo Burlesque co., is rehearsing two burlesques entitled Hilarity Encampment and Black Duke. Judging from the success his co. made at the Bijou, it promises to be a success on the road.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): Grau's Operatic Concert co. to poor business Feb. 25. As a whole the programme was well rendered, the house being small on account of a concert given the same evening by a popular local organization. Mrs. Potter and Kyrle Bellew 1; Jane 6; Kellar 7; James J. Corbett 11.—ITEM: Bob Whitaker, the circus rider, was in town 26. He has just finished a four weeks' engagement in Chicago.

ELIZABETH.—DRAKE OPERA HOUSE (W. M. Drake, manager): Uncle Tom's Cabin Feb. 22; receipts, $700. The Tornado 25; fair business. Shamrock and Rose 26 (local talent); Camille D'Arville 11; James J. Corbett 12, instead of 14; Old Jed Prouty 18.—LYCEUM THEATRE (A. H. Simonds, manager): Hand of Fate 22; good business. Elizabeth Athletic Club Minstrels 23 (local); S. R. O. Darkest Russia 25; fair business. She 28; Potter-Bellew 2; Danger Signal 5.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor,

Consumption

is amenable to treatment. Hope, courage, proper exercise, and from the inception of the disease the continual use of Scott's Emulsion of Cod-liver Oil and Hypophosphites, are absolutely necessary.

Keep up good courage, and with the use of this most nourishing and fattening preparation recovery is certain in the first stages, and may be accomplished even when the lungs are seriously involved. Stop the excessive waste (and nothing will do it like Scott's Emulsion), and you are almost safe.

Don't be persuaded to accept a substitute.

Scott & Bowne, N. Y. All Druggists. 50c. and $1.

ATTENTION, MANAGERS!!!

J. CARL MAYRHOFER, E. E. — MAYRHOFER — W. I. KILPATRICK.

URANIA,
OLD HOMESTEAD,
DALY'S THEATRE

Electric Stage Lighting Co.

Star Theatre Building, 842 Broadway, New York

SHAFT NO. 2,
SONGS ILLUSTRATED,
RORY OF THE HILL

CONTRACTORS AND MANUFACTURERS OF

Theatre and Stage Lighting Plants and Apparatus of Every Description Stationary and Transportable.

THE MOST COMPLETE BLENDING STAGE RECULATORS NOW IN USE.

THE ONLY MANUFACTURING COMPANY IN AMERICA

Making a Specialty of Construction of Stage Lighting Instruments, and also for New Electrical and Mechanical Effects for ALL Productions.

ARC LAMPS AND **ELECTRO-MECHANICAL EFFECTS**
For Moon Ice,
Sunrise and Sunset,
Rainbow, Aurora Borealis,
Snow, Rain, Etc., Etc.

BORDER LIGHTS,
Ground Rows, Electro Calciums,
Arc Stereopticons,
500 to 25,000 Candle Power.

ARC LIGHT GRADUATORS.
Parabolic Silver Reflectors,
Optical Light Instruments,
Resistance Coils,
Standard Color Mediums,
Interior and Exterior,
Illuminations of any kind.

ELECTRIC PARLOR FOUNTAINS.
Practical Effects for
Transparent Drops,
Gallery Lamps, Etc., Etc.
Try our
Lamp Colors,
Best in the market.

manager): Prof. and Mrs. Baldwin delighted large and enthusiastic audiences week ending Feb. 22.

DOVER.—BAKER OPERA HOUSE: Vreeland's Operatic Minstrels 21; good business; everybody pleased. The house was not large enough to seat the audience 23 at a concert given by the pupils of the Public School.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Poor Old Pillicody Feb. 22, benefit of Public Library to fair house. Dan McCarthy 25 in The Pride of Mayo to a good sized audience. Lincoln J. Carter in The Tornado gave the finest performance of the season to an appreciative audience 27. The scenic effects and the co. were excellent.

CAMDEN.—TEMPLE THEATRE (H. W. Campbell, manager): Bristol's Trained Horses Feb. 22, 23; good business. Kellar 28-4; Veterans' Corps Band 2.

PLAINFIELD.—MUSIC HALL (Varian and Sohl, managers): Conroy and Fox in Hot Tamales Feb. 22; fair audience. The Tornado 26; large and well-pleased audience. Lillian Kennedy 7-9; Choral Union (local) 12.—ITEM: The employes of Music Hall will tender Proprietor Joseph Sohl a benefit 4. The Danger Signal will be the attraction.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (C. H. Smith, manager): Two large and fashionable audiences saw Prince Pro Tem Feb. 21, 22. The cast included Fred. Lennox and Josie Sadler both of whom are newcomers here, but their cleverness won them many friends. Charles Frohman's excellent co. in Sowing the Wind attracted two large audiences including several box parties 25, 26. The cast is headed by that sterling favorite, J. H. Gilmour and includes Thomas Whiffen, Frank Mills, S. E. Springer, May Hampton, Minnie Bowen, Carrie Keller and Emily Dodd. The Passing Show 27; Darkest Russia 28-4; Col. Robert Ingersoll 5; U. T. C. 7-9.—LELAND OPERA HOUSE (C. H. Mills, receiver): Marie Jansen in Delmonico's at Six drew a large house 21. Down in Dixie 22, 23; fair attendance. Mr. and Mrs. Milt Barlow in their negro impersonations were the features of the performance. The Ensign did a fair business 26. In Old Kentucky 27, 28.—GAIETY THEATRE (Thomas Barry, manager): The City Club to a succession of S. R. O. houses beginning 24. White Crook co. 4-9.—ITEM: The building which was occupied by the Albany Press Club was totally destroyed by fire 27. This association is well known in theatrical circles having in past years entertained several members of the profession. Among the latter were Joseph Jefferson, Billy Florence, Frederick Warde, Louis James, Felix Morris, Robert Mantell, and Chauncey Olcott. The Club had portraits of these and not one of them was saved.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Frohman's co. in Sowing the Wind 1, 2, large and fashionable audiences. Billy Barry 4-6; Sandow 7-9.—COOK OPERA HOUSE (H. A. Foster, manager): Bobby Gaylor amused medium-sized houses with Sport McAllister 25-27. Charles L. Davis appeared before good business 28-2 presenting Alvin Joslin. Charles A. Loder 4-6.—ACADEMY OF MUSIC (Louis C. Cook, manager): Iola Pomeroy surprised her legion of friends by her excellent work in Little Hurricane in which she appeared 25-2. Her singing and musical specialties were warmly applauded by the large attendance. Rentz Santley 4-9.—MUSEE THEATRE (W. C. Moore, manager): Business very good 25-2; pleasing programme in both theatre and curio hall. Variety 4-9.

GLOVERSVILLE.—KASSON OPERA HOUSE (Will. E. Gaut, manager): Hoss and Hoss to fair business Feb. 20 Irish Politican 22, 23, local; goood houses. Charley's Aunt 27; Davis' U. T. C. co. 6; Robert Ingersoll 7; George Dixon's Vaudeville co. booked for 28 canceled.—ITEMS: The owners of Kasson Opera House have completed arrangements with Sosman and Landis, through their agent L. R. Close, for a complete stage and equipments. The stage will be enlarged to accommodate the largest attraction on the road. About the second week in April the house will open with a first-class attraction.—Will E. Gaut, who has successfully managed Kasson Opera House for the past three years, will remove about April 1 to Holyoke, Mass., where he will assume the management of the Empire Theatre. Mr. Gaut has made a great number of friends here who wish him future success.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Down in Dixie to good business Feb. 20-21. William Collier presented One of the Boys and gave general satisfaction 22, 23. St. George Hussey booked for 25, 26 failed to appear. The Ensign opened a two nights' engagement to good business 27. In Old Kentucky 1; Seabrooke Opera co. 21; Darkest Russia 4.—RAND'S OPERA HOUSE (Gardner Rand, manager): Marie Wainwrigh in Daughters of Eve had two large houses 22. A local entertainment filled the house 25. The Girl I Left Behind Me was finely presented and drew one of the largest houses of the season 26. Sowing the Wind 28.—GAIETY THEATRE (James Hearne, manager): Ed. F. Rusk's White Crook co. drew largely week of 25-2.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): The Fast Mail Feb. 22; moderate business. Co. and scenic effects good. The Ensign 1; advance sale large. In Old Kentucky 2. Darkest Russia 5.—ITEMS: The G. A. R. Post will produce Fritz Stein 7-9 at the Van Curler.—Edward P. Elliott, impersonator, appeared 26 to a good business.—The Choral Society, assisted by Miss Bucklin, late of Sousa's Band, gave a concert at the Van Curler 26 to a fair house. The second anniversary of the Van Curler took place on 1 when the Ensign co. appeared. The first two years have been very successful ones, both for the attractions that have appeared and the management, and Mr. Benedict is to be congratulated on the successful manner in which he has conducted the affairs of the house.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): William Barry in The Rising Generation 1, 2.—WIETING OPERA HOUSE (Wagner and Reis, managers): Dan Darleigh, a local aspirant for histrionic honors, produced his play Si Stebbins 21 which pleased a good-sized house. Smith's U. T. C. 1, large house. Thomas Q. Seabrooke 27; good business. The Passing Show 28; full house.—The Girl I Left Behind Me 1, 2.—H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): The Dazzler 21-23; good business. City Sports drew well 25-27. The Boy Tramp 28 2.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers) Shaft No. 2 to a large and well-pleased audience Feb. 21. William Barry in The Rising Generation 25 entertained his host of Binghamton admirers. Thomas Q. Seabrooke in Grand Vizier 26 to a large and pleased audience. Amazons 1: On the Go 2; Bunch of Keys 4. Darkest Russia 6.—BIJOU THEATRE (A. A. Fennyvessy, manager): Fay Foster Burlesque co. 25-27; large business. Cracker Jack 28-2.

COHOES.—CITY THEATRE (Powers and Williams, managers): One of the Boys Feb. 21 and Hoss and Hoss 23; amateurs had the house 26. Charley's Aunt 1; and Darkest Russia 2.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Soto Santara to a good and well pleased audience Feb. 26. Fast Mail to a big house 28.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Atkinson's Peck's Bad Boy to a full house and a well-pleased audience Feb. 26. The Dazzler 6.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Davis' U. T. C. co. Feb. 21. Slayton's Jubilee Singers 22 and the Girl I Left Behind Me 28; all to large business. Robert Gaylor, return, 2. Amazons 5; Ensign 6; Billy Barry 7. Bunch of Keys 13; Lillian Lewis 15; Dazzler 16.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Marie Jansen in Delmonico's at Six Feb. 14; audience large and well pleased. Charles L. Davis in Alvin Joslin 22; big business. Schubert Male Quartette 23.

HERKIMER.—GRAND OPERA HOUSE (Henry Deimel, manager): Hoss and Hoss to a fair-sized audience Feb. 21. The Fast Mail to good business 25. The scenic effects in the Fast Mail were much admired by all present. Lecture by W. F. Burger 12.—ITEM: There will be an oratorical contest by ten members of the Lyceum in the Grand on 5. After the contest some of the members will give a drama entitled The Magic Mirror. Special recitations and songs will be the other events of the evening.

NEWBURG.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): Chauncey Olcott in The Irish Artist to S. R. O. Feb. 20. Receipts, $917.25. Darkest Russia 26 fair sized house. Marie Jansen 4; She 6.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Charles L. Davis as Alvin Joslin Feb 21 attendance moderate. The Cornell Glee Mandolin and Banjo Clubs provided excellent entertainment for a very large and fashionable audience 23. Waite's Comedy co. commenced a weeks' engagement 25. Business very large. Chauncey Olcott 9. William Barry 11.—ITEM: The Cornell students were the recipients of much social attention while here.

LOCKPORT.—HODGE OPERA HOUSE (H. L. Truby, manager): Alvin Joslin Feb. 27; fair advance sale. Protection Hook and Ladder Co. minstrelsy 5, 6.

LYONS.—MEMORIAL HALL (John Mills, manager): Mrs. H. E. Monroe lectured on "The Story of the Reformation" on Feb. 21-22 to good business. William Barry in The Rising Generation 8; Charley's Aunt 12.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Lilly Clay's Gaiety co. to good business Feb. 16. Coon Hollow co. to an appreciative audience of fair proportions 19. Charles L. Davis' Alvin Joslin co. to good business 23. Charles A. Loder's On the Go co. 7.

PLATTSBURGH.—THEATRE (W. A. Downie, manager): In Old Kentucky Feb. 25; immense busines; S. R. O. sign displayed before 7.30 P. M. Four special theatre trains were required to accommodate patrons from surrounding towns. Marie Wainwright 7.

YONKERS.—MUSIC HALL (William J. Bright, manager): Chauncy Olcott in The Irish Artist Feb. 22, 23 and matinee, benefit performances; S. R. O. Sowing the Wind 27; good performance; business fair.

PENN YAN.—OPERA HOUSE (C. H. Sisson, manager): Agnes Herndon in Married Not Mated Feb. 20; fair business. Charles L. Davis in Alvin Joslin 21; good business. Old Jed Prouty 4.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Robert Gaylor in Sport McAllister, return date, 1. Marie Jansen in Delmonico's at Six 5. The Amazons with Johnstone Bennett 8; Charley's Aunt 11; Bunch of Keys 12; The Dazzler 15; James Young in Hamlet 18.

WARSAW.—IRVING OPERA HOUSE (S. H. and S. E. Salisbury, managers): House dark Feb. 25-2. McGibney Family 9.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL (J. E. Smith and Co., managers): Kennedy's Players opened a week's engagement Feb. 25 to good business.—TOWN HALL (J. M. Putnam and Co., managers): The Dazzler, return date, 20.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Mora opened a three nights' engagement Feb. 25 in Dad's Girl to a large house. Firefly 26 and Rhoda 27 to fair houses. Flynn and Sheridan's City Sports 28.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Hettie Bernard Chase Feb. 27 canceled.—ITEM: Manager Howard is erecting an elegant $15,000 residence on the corner of North and Genessee Streets. It will be when completed the finest house in this village.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Our Boys, presented by locals for U. C. T. U., to a large and well-pleased audience Feb. 24. George W. Cable lectured 26; good house. Kennedy's Players open 18 for a week.—ITEM: R. B. Dazell, manager of Canton, N. Y., Opera House, called here last week on his wedding tour, visiting old Canton boys.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Trinity Church Choir gave The Gondoliers Feb. 20-22 and matinee 23 to large and fashionable audiences. Beacon Symphony Club drew a large audience 23; the New York Philharmonic Club 27 drew well. Old Jed Prouty 1; Waite Comedy co. 4-9.—ITEM: The Elmira Elks have secured John Drew for their benefit May 6.

NORWICH.—CLARK'S OPERA HOUSE (A. T. and C. B. Nash, managers): Hi Henry's Minstrels 8.—ACADEMY OF MUSIC (C. G. Summer, manager). Ellin Wood's Players 4-9.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): William Barry Feb. 26; good business. The Amazons 2; Friends 6, Richard Golden 8.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): U. T. C. Feb. 26; good house. Hired Girl 5; Blumenberg Concert 6.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): A World of Specialties Feb. 20; good business. Charley's Aunt 23; good-sized house; excellent performance. Charles L. Davis in Alvin Joslin 26; packed house. Joseph Murphy 4. The Ensign 7.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Colonel Robert Ingersoll, lecture, on Abraham Lincoln 8.—CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): Slayton Jubilee Singers 26; crowded house. Illustrated lecture on Constantinople and the Bosporus 4.

ELLICOTTVILLE.—OPERA HOUSE (D. P. McMahon, manager): E. S. Sullivan's Dramatic co. Feb. 19-21; full houses. McGibney Family 26.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): The Caledonian Minstrels Feb. 26; good house.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Davis' U. T. C. matinee and evening Feb. 23. The largest matinee audience ever in the house. The Boy Tramp 26; delighted audience.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): The Ensign 2; Joseph Murphy 7; Thomas Seabrooke 13; Al. G. Field's Minstrels 19.

MIDDLETOWN.—CASINO THEATRE (H. H. Corey, manager): House dark Feb. 18-25.

HOOSICK FALLS.—WOOD'S OPERA HOUSE (Dr. F. R. Hudson, manager): Marie Wainwright in Daughters of Eve Feb. 21; good house.—CASINO OPERA HOUSE (Dr. F. R. Hudson, manager): Dan Daly booked for 26 canceled without notice. St. George Hussey in A Bluff 1.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Fast Mail Feb. 26; good business.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): Marie Wainwright in Daughters of Eve to a large and appreciative audience Feb. 23. The Prodigal Father 4.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Schubert Male Quartette Feb. 20; fair-sized audience; excellent entertainment. Children's Carnival 22, 23; benefit Historical Society; crowded houses. Madame Neuville and son in Boy Tramp 25; S. R. O. Hoss and Hoss 7.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Richard Golden in Old Jed Prouty Feb. 27.—ACADEMY OF MUSIC (Olean Music Co., managers): House dark 25-2.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): The Punch Robertson co. Feb. 18-23; good business. The Man in the Iron Mask was well presented 22 with Donald Robertson and Miss Brandon Douglas as Gaston and Marie. Old Jed Prouty 25; Lillian Lewis 8; On the Go 9.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Chauncey Olcott pleased a very large audience Feb. 21. The Ensign 25 was well presented to good business. Darkest Russia 27 satisfied a fair-sized audience. Victor Herbert's String Quintette 1; Sol Smith Russell 2; She 5; Hettie Bernard Chase 8, 9; Isle of Champagne 11; Joseph Murphy 14; U. T. C. 18; Cotton King 19, 20; Frohman's Amazons 23.

FISHKILL-ON-HUDSON.—PRATTIE'S ACADEMY OF MUSIC (Clark and Prattie, managers): The Press Club Minstrels, manager's benefit Feb. 22; packed house. Robert Grau Operatic Concert co. 29; poor house. The Colonel and I 27; A Barrel of Money 4, cancelled.

UTICA.—OPERA HOUSE (H. E. Day, manager): Hoss and Hoss was presented afternoon and evening of Feb. 22 to fair business. The Fast Mail 23; large audience. Rev. Edward A. Terry, of St. Ann's Church, lectured 24 for the benefit of St. Agnes Church before a very large audience. Among the Breakers was presented by The Young Men's Sodality Dramatic Association 25 before a fair-sized audience. The Passing Show 26 drew a large-sized audience who were perfectly delighted with the performance. "It was a good thing, push it along." Lillian Kennedy 11-13; Al. G. Field's Minstrels 16.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): Al. G. Field's Minstrels to excellent business Feb. 25; performance very good. Dewey Heywood Concert co. 1.—ITEM: A concert composed of musical talent of this city, for the benefit of Ralph Fisher, was well attended 26. The selections were good and the piano solos by Mr. Fisher evidenced his skill and technique.

WILMINGTON.—OPERA HOUSE (J. M. Cronly, manager): Wilmington Minstrels Feb. 25; very large house; very creditable performance.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager) The Blue and Gray to very poor business Feb. 18-20 Barlow Brothers' Minstrels 25; Katie Putnam 15, 16.

OREGON.

PORTLAND.—MARQUAM GRAND (Heilig and Lesser, managers): Tom Rickett's Troubadours in Colonel

Jack Feb. 18-20 and George Kennan, Siberian lecturer and traveler, 22, 23, were well attended.——CORDRAY'S NEW THEATRE (John F. Cordray, manager): The Charles Riggs co. in The Private Secretary 18-21 did a profitable business.——LONDON MUSIC HALL (Holmes and Reddy, managers): This house, after being closed 17-22, opened anew 23 under new management, and with a first-class variety bill, to good patronage.——ITEMS: W. S. Ford who has been out with the Tittell Sisters' co. through Eastern Oregon and Idaho, during the past three weeks, returned here 18 from Baker City, Ore. He has relinquished managerial charge of the co. Business, he says, has been good all along the route.—Tom Ricketts's Troubadours closed season here 20. Most of the members of the co. left for the East 24. Lizzie and Clara O'Brien, members of the co., signed with the Charles Riggs' Dramatic co. here 23. They will leave here with the co. 25 for a tour through the principal cities of California. Tom Ricketts, accompanied by Mrs. Ricketts and child, Ethel, will leave for San Francisco 26.——CORDRAY'S: Dark 25-28.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): In Old Kentucky Feb 18-23 good business. Kimball Opera co. to a splendid house 25; excellent co. Olga Nethersole 28-2. Rhea 4-6. Richard Mansfield 11-13. AUDITORIUM: Aron Concert 22 packed house. Thomas Orchestra 20 30.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Charley's Aunt to good business Feb. 21. The delightful comedy was interpreted by a strong cast. Rentz-Santley co. to fair business 26. Some of the specialties were well received.——PARK THEATRE (Harry E. Feicht, manager): Ole Olesen 21-23; light business. Ship of State to fair business 25-27. The mechanical and scenic effects and a fair cast gave fair satisfaction.——ITEMS: Theodore Thomas and his superb orchestra have been secured by private subscription for a concert at the Grand Opera House April 3.——Citizens of Terre Haute have negotiated with Manager Harry E. Feicht for the Charity Circus July 4. The committees have already been formed and have begun active work for the production that promises to vie with the one given in our Gem City. The Philharmonic Society, a local musical organization, gave a most pleasing concert at Memorial Hall (Soldiers' Home) on the evening of Washington's Birthday.

WILMINGTON.—OPERA HOUSE (Al. Doan, manager): Ole Olsen 1; Trolley System 8.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): Davis U. T. C. Feb. 21; largest house of the season.——ITEM: Charles Frohman's Charley's Aunt is booked for the near future.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): True Irish Hearts Feb. 21; fair house. Andrews' Opera co. 23; receipts $318.75; audience delighted. Ezra Kendall in A Pair of Kids 2. C. A. Loder 16; County Fair 27.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Jane Coombs Feb. 25; Charley's Aunt 27.——MODEL OPERA HOUSE (George C. Hardy, manager): Pugsley Brothers 20; poor house.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): Lillian Lewis as Cleopatra Feb. 26, 27; fair houses. John Kernell in McFadden's Elopement the rest of the week to good business.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): House dark owing to the non-appearance of McNulty's Visit and Watson Sisters. Some of the March attractions are: Corinne, James B. Mackie, County Fair, and Charley's Aunt.——ITEM: Manager Vogel's picture, with an interesting biography, appeared in last Sunday's *Times* of this city.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): McFadden's Elopement Feb. 25, with Kernell and Peters, kept a full house in good humor. Andrews' Opera co. 27; good business at advanced prices.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): Gibney and Wells' Comedy co. week of Feb 18-23 in Noble Outcast, Gold Belt, Little Coquette, Divorce, Black Diamond, Ten Nights in a Barroom, and Jane. His co. carry band and orchestra. Popular prices; fair performances.

KENT.—OPERA HOUSE (W. I. Caris, manager): J. C. Stewart's Two Johns attracted a good house Feb. 20; audience fairly well pleased. Lyman Howe's Phonograph Concert, benefit Epworth League, 4.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Corinne to S. R. O. matinee and evening performance Feb. 27. Black Crook 28; Jane 2; Jane Coombs 5; Charley's Aunt 11; Charity Ball 16.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Lewis Morrison in Faust was billed here for 23 but, owing to illness, Mr. Morrison did not appear with his co. Porter White, Mr. Morrison's understudy, played his part, supported by a strong co. Business fair.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Jane Feb. 19; crowded house.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): Charley's Aunt to a good and much-pleased audience Feb. 22. The Trolley System to a poor house 25.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Griffith's Faust co. played a return engagement Feb. 22 to a large and well-pleased audience.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Lewis Morrison's Faust to an audience of 1,200 people Feb. 22. Two Johns 25; small house. Friends 5; The Passing Show 6; Young Mrs. Winthrop 14; Corse Payton 18-23.

NEWARK.—MEMORIAL AUDITORIUM (Pierson and Spencer, managers): This house was opened Feb. 26 by Edwin Milton Royle's Friends. The co. did not appear to give satisfaction to the $1,200 house. Pirates of Penzance by Newark Opera Club, local, 1; Arion Concert co. of Columbus, O., 4; Marie Jansen 8.——MUSIC HALL (E. Wallace, manager): Mr. and Mrs. Robert Wayne closed a week of repertoire 23; County Fair 27.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Rice's 1492 Feb. 15; crowded house. Effie Ellsler in Doris 20; large business. Two Johns 23; large house. Friends 1; Corinne 4; Lillian Lewis in Cleopatra 7; Passing Show 9.

MARYSVILLE.—CITY OPERA HOUSE (J. F. Pearse, manager): Davis' U. T. C. Feb. 26; S. R. O. Mlle. Rhéa 20.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Brereton, manager): The Two Sisters Feb. 23; Lillian Lewis in Cleopatra 25; both to fair business.

TROY.—OPERA HOUSE (G. A. Branman, manager): Davis' U. T. C. Feb. 22; good house at matinee and turned people away at night. Two Johns 1; Charley's Aunt 6.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): A Gaiety Girl Feb. 19; The Two Sisters 22; both to good business. The Rentz-Santley Novelty and Burlesque co. 25; business fair. Oliver Twist with Elita Proctor as Nancy Sykes 11; Young Mrs. Winthrop 15; Murphy and Canfield in Alimony 19.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Trolley System 1, 2.

WASHINGTON C. H.—OPERA HOUSE (H. B. Smith, manager): Griffith's Faust Feb. 28; On the Half Shell 7.

LIMA.—FAUROT OPERA HOUSE (R. L. Bates and H. G. Hyde, managers): Edwin Milton Royle in Friends Feb. 26; crowded house at advanced prices. The Two Johns 4.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): House dark Feb. 25-2.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Neil McNeill, lessee; Mrs. Clara M. McNeill, manager): Lewis Morrison's Faust Feb. 21; brilliant performance; full house.——TROUT'S HALL: Good Templars' Dramatic Club presented Dot, the Miner's Daughter 26; crowded house; satisfactory performance.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): J. K. Emmet's Operatic Minstrels Feb. 21; poor performance to a fair house. Gorton and Well's World's Players opened a week's engagement 25 to fair business.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams manager): The Hibernian Minstrels, local talent, gave their third annual programme Feb. 16 to a big house.——ITEM: J. U. Tschudi, scenic artist of Chicago, is here painting a new drop curtain and two interiors for Market Square Theatre. Mr. Tschudi is also painting here all the scenery for Jule Walter's new play, The Money Order, which has its first production at Grand Rapids 14.

ST. MARYS.—NEW PARK THEATRE (Walter A. Livermore, manager): The Madge Tucker co. Feb. 18-23; good business. Rentz-Santley co. 27.——ITEM: During the play, Lights and Shadows, by the Madge Tucker co. at the Park Theatre Harry Bell, one of the co.'s managers, was severely burned about the face by an explosion of gasoline during the fire scene. Mr. Bell was confined to his hotel all week.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Dark week of Feb. 18-23.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Charles Baetz, manager): McFadden's Elopement has a large advance sale for Feb. 27. The Passing Show 5.——ITEMS: Only sixty people patronized the Cleveland Theatrical Excursion 23. Manager Baetz seems to "fill the bill," and Sanduskians all think that he can secure all metropolitan productions and that it is unnecessary to go elsewhere to see them. W. C. Boyd was here in advance of The Passing Show co. 26.

CANTON.—THE GRAND (L. B. Cool, manager): Charley's Aunt Feb. 21 to good business. Otis Skinner in his Grace de Grammont pleased a fair audience 22. McFadden's Elopement 26; top-heavy house. Ed. J. Heffernan joined McFadden's Elopement co. here succeeding Dan Waldron in his role of Rush Hulick. Lillian Lewis 5; The Passing Show 8.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos manager): Young Mrs. Winthrop Feb. 22; good house; pleased audience. County Fair 25; S. R. O.; the largest house of the season. Charley's Aunt 28; Grimes' Cellar Door 5; Trip to Chinatown 21.——MYERS' OPERA HOUSE (L. E. Myers, manager): Benjamin F. Chapin, lecture, impersonations, etc., 26; fair house.

FOSTORIA.—ANDRUS OPERA HOUSE (Campbell and Veon, managers): Black Crook highly entertained a large audience Feb. 25. Neil Burgess County Fair 26.

UPPER SANDUSKY.—OPERA HOUSE (Virgil Gibson, manager): Young Mrs. Winthrop Feb. 21 to a fair-sized audience.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OPERA HOUSE (Ed. Overholser, manager): J. K. Emmet in Fritz in a Mad House Feb. 19 large and well-pleased audience.

PENNSYLVANIA.

SCRANTON.—DAVIS' THEATRE (George E. Davis, manager): A Cracker Jack Feb. 25-27; good business.——ACADEMY OF MUSIC (M. H. Burgunder, manager): The Derby Winner 22, 23, with matinee, to good business. James J. Corbett 27 as Gentleman Jack to large business.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Killarney and the Rhine Feb. 25; fair house.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Waite Comedy co. played their repertoire Feb. 18-23; two performances, to crowded houses. Richard Golden in Old Jed Prouty 26; Mora 4-9.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Living Whist (local) Feb. 18-20; S. R. O. Punch Robertson 25-2.

LOCK HAVEN.—OPERA HOUSE (J. Harris Mussina manager): J. E. Brennan in Tim the Tinker Feb. 22; small but well-pleased audience. Charley's Aunt 4. Almanac 19.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Milton Nobles in From Sire to Son pleased a refined audience Feb. 23. Pauline Hall in Dorcas pleased a fashionable audience 28.——ALTEMUS'S THEATRE (R. B. Beane, manager): Charles Frohman's Charley's Aunt co. gave a very clever performance 22. A Stranger to fair business 23.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Shaft No 2 Feb. 23; small house. Iroquois Club Minstrels (local) 25; large house. Peck's Bad Boy 4; Wolford and Sheridan in repertoire 7-9; Punch Robertson 11-16; Hoss and Hoss 21; Joe Ott 23; Charley's Aunt 26; Little Trixie 29.——ITEM: Agnes Herndon, booked for 26, cancelled.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Yohe, manager): Indian Medicine co. Feb. 19-2.

BERWICK.—P. O. S. O. A. OPERA HOUSE (F. R. Kitchen, manager): Si Perkins is booked for 11. Roland Reed closes his season here on May 8.——ITEM: Berwick is the birthplace of Isadore Rush.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Charles A. Loder appeared Feb. 25 in On the Go. Hi Henry's Minstrels gave a very satisfactory entertainment to a good-sized audience 26.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): The New York Philharmonic Club Feb. 25; light business. One of the finest musical organizations that has ever visited this city.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (H. D. Bloom, manager): Model Minstrels Feb. 19; small house. Military Band of Osceola 22; good performance to a light house. Tim the Tinker pleased a fair house 23. Newton Beers 25; small house.——ITEM: John E. Brennan's Tim the Tinker co. is taking a week's rest here. He says business has been good and he can afford it.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): Charley's Aunt made its first appearance here Feb. 23 to a large and very appreciative audience.——ADAIR'S OPERA HOUSE (Alexander Adair, manager): House dark 25-2.

LANCASTER.—FULTON OPERA HOUSE (R. and C. A. Yecker, managers): Si Perkins Feb. 22, and Finnigan's Ball 23 pleased large audiences. The Amazons, by an excellent co. headed by Johnstone Bennett, drew a very large house 25. The local Oratorio Society presented Spohr's Last Judgment before a very large audience 26. Milton Nobles 2; Thomas E. Shea 4-9.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Thomas E. Shea closed a successful week's engagement Feb. 23. The Dazzler 25; packed house; performance fair. The Rice Stock co. 4-9.

GREENSBURG.—LOMISON THEATRE (R. G. Curran, manager): Princess Snow White, an operetta, was produced with a chorus of one hundred voices by local talent Feb. 25, 26 to large audiences. Charley's Aunt 27; large advance sale. Ellinwood Players in repertoire week 4-9.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): Professor George B. Hynson Feb. 23, recitals to a fair house. Si Perkins 25; good performance to a large house.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Howard Wall's Ideals Feb. 18-23; large and pleased audiences. Their repertoire includes The Black Flag, In Dixie's Land, The Midnight Call, Dashing Widows, and The Census Taker. Hazel Kirke, by local talent, to a large house 26. Charles A. Loder 27, 28; Kellar 2; Maud Hillman 4-9.

UNIONTOWN.—GRAND OPERA HOUSE (John Balsinger, manager): Jane Feb. 20; fair business.——ITEM: The enterprising manager of this house has decided to put in new scenery and remodel the stage. Work will commence at the close of the season.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): A Bluff Feb. 22; fair house. Tar and Tartar 28; Jupiter 1; Slip Ahoy 2; Kellar 5.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): The Circus Girl, booked Feb. 23, cancelled. Belshazzar (local talent) to a crowded house 26.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): David the Shepherd Boy, cantata, (local); excellent entertainment to good business Feb. 22, 23. A Bunch of Keys (for the benefit of local Sons of Veterans) gave one of the funniest farce-comedies ever seen in the Opera House to a $300 house 26.

FREELAND.—OPERA HOUSE (J. J. Welch, manager): House dark week ending 2.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): The Private Secretary Feb. 25. May Smith Robbins in Little Trixie is underlined.

EASTON.—ABLE OPERA HOUSE (Dr. William K. Detwiller, manager): Camille D'Arville and her co., which appeared here on Feb. 20 in Madeline or The Magic Kiss, proved a most successful attraction. Charles A. Loder 22; Hickory Farm (local) 23; both to fair houses. Waite's Comedy co. began its week's engagement by presenting on 25 O'Flynn in Mexico to a crowded house.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): The Dazzler 2.

YORK.—OPERA HOUSE (R. C. Pentz, manager): Si Perkins, with its farmer hand, drew a good-sized house Feb. 23. Thomas E. Shea in repertoire at popular prices opened a week's engagement with Escaped from Sing Sing 25 to tremendous business.

BELLEFONTE.—GARMAN'S OPERA HOUSE (Al. Garman, manager): James Young in Hamlet to a fair house Feb. 22. Charley's Aunt 2.

POTTSVILLE.—ACADEMY OF MUSIC (Wm. M. Mortimer, manager): Cosgrove and Grant in The Dazzler to the largest house of the season Feb. 22. The Bijou Opera co. opened 25 for three nights and matinee to big houses; everybody delighted.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Charles A. Loder in On the Go Feb. 23; good house. Excellent co.——ITEM: The paper of On the Go shipped from Cincinnati 7 did not arrive here until 22, the day before the co.'s date. Miss Dallas Tyler, booked for 8, cancelled, as her co. is not going to start out yet.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Jane Feb. 23; fair and well-pleased audience. Charley's Aunt 5.

MAUCH CHUNK.—OPERA HOUSE (John H. Faga, manager): Hi Henry's Minstrels Feb. 27; packed house; audience well pleased.

MINERSVILLE.—OPERA HOUSE (Roehrig and Kear, managers): Snow White, locals, Feb. 25; crowded house; performance good. Jane 27; most fashionable and delighted audience of the season.——ITEM: Managers Roehrig and Kear have no attractions booked during the Lenten season.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): Milton Aborn Opera co. closed a successful engagement week of Feb. 18-23 to well-pleased audiences. James J. Corbett in Gentleman Jack 25; S. R. O. Bunch of Keys 27; fair-sized and appreciative audience.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): The Dazzler Feb. 16 pleased the largest house of the season. Frohman's Jane co., with Minerva Dorr as Jane, gave a fine performance to a good house 25. Bunch of Keys 28; Little Trixie 16.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): A Cracker Jack Feb. 23; fair business. A Bunch of Keys 25; light house. General J. B. Gordon (lecture) "The Last Days of the Confederacy" 27; large audience. The Amazons 28; good business and delighted audience.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Dark week ending 2.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): The Dazzler to a large house Feb. 23. Frohman's Jane 26; fair house. It is to be regretted a larger house was not present, as the performance was one of the best of the season.——ITEM: The members of The Dazzler co. had their photographs taken here 24 by Charles E. Sunday.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Murray and Mack gave a good performance of Finnigan's Ball Feb. 20. Camille D'Arville gave a very good production of the opera Madeleine to a very large house 21. The Amphion Minstrels (local) had a large house 23. Hi Henry's Minstrels gave an up-to-date performance 25. Milton Nobles in From Sire to Son 26; performance good.——GRAND OPERA HOUSE (George M. Miller, manager): The new Peck's Bad Boy attracted large houses 21-23. The performance was well received.——BIJOU THEATRE (George W. Middleton, manager): Rose Wood's Burlesque co appeared 21 23. Watson Sisters' Extravaganza co. gave good performances 26, 27 to large houses.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Frank M. Wills in College Boys Feb. 27 delighted a fair-sized audience.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Wait, manager): Watson Sisters' Extravaganza co. 1.

CONNELLSVILLE.—NEW MEYER'S OPERA HOUSE (Charles R. Jones, manager): Charley's Aunt Feb. 25; crowded house; performance excellent.

BETHLEHEM.—OPERA HOUSE (E. F. Walters, manager): College Boys, with Frank M. Wills, Alice Lee Galligan, and the latter's sister, Sallie M. Fine, most prominent in the cast, was rendered in a creditable manner Feb. 25 to good business. Mrs. Fine, who has resided in a neighboring town for many years, received a warm welcome here from her host of friends. The Dazzler did a big business 27. James J. Corbett 1; Sousa's Band 15.——ITEM: James Reagan, of Primrose and West's Minstrels, spent Sunday with his mother and friends in this place.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): A Cracker Jack Feb. 21; small house, owing to counter attractions. General John B. Gordon's lecture on "The Last Days of the Confederacy" to a very appreciative audience. Charles A. Loder in On the Go 26; large and very enthusiastic audience. Jane 1.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempsted, manager): Otis Skinner in His Grace de Grammont Feb. 20; large and appreciative audience. Coon Hollow 22; light house.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): House dark week ending 2.——ITEMS: Frank C. Huffman, agent of A Jolly Lot, was here 28.—Otto Yaeger, musician, has closed with the Minnie Lester co. and returned to his home in this city.—Pat Conroy, Irish comedian, has signed with the Matthews Comedy co.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Ward and Vokes in A Run on the Bank Feb. 18; good house. There have been many amateur events in Newport, but the universal opinion of the press and people that the most elaborate and best amateur production ever seen here was Pinafore 19-21, as put on by Irving P. Irons, Henry N. Smith, and your correspondent. The seats were nearly all sold for the three performances on the morning of 19. The chorus took a benefit 23 and realized a goodly sum. Charles Vale's Devil's Auction, with many new features, to a good house 25. A Black Sheep 26; large audience. Manola-Mason co. in Friend Fritz 1; Carroll Johnson and George Thatcher 4; Sidney Woollett in a Shakespearean recital, The Merchant of Venice, 7. Conroy and Fox in Hot Tamales 9.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (William C. Chase, manager): Joseph J. Dowling in Captain Herne, U. S. A., Feb. 25-2 to very good business.

WOONSOCKET.—OPERA HOUSE (G. M. Blair, manager): Vale's New Devil's Auction Feb. 26; packed house. Manola-Mason 28; Black Sheep 4; Thatcher and Johnson's Minstrels 6; Milton Nobles 8.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Rhéa, well supported, presented The Parisians Feb. 25 to a large and fashionable audience.

SPARTANBURG.—CITY OPERA HOUSE (J. B. Liles, manager): Dewey Heywood Concert co. Feb. 20; small audience. Wilfred Clarke in The Thunderbolt pleased one of the largest houses of the season.

GREENVILLE.—THEATRE (J. C. Fitzgerald, manager): Dewey Heywood Concert co. Feb. 19 to good business. Wilfred Clarke 26.

TENNESSEE.

MEMPHIS.—NEW LYCEUM THEATRE (John Mahoney, manager): Colton and Ryno's Lost in New York to good business Feb. 21-23. Tim Murphy and Eugene Canfield in their new farcical satire, Alimony, to large and well-pleased audiences 25-27. Underlined, Wang. The new drop-curtain at this theatre was displayed on 21. The subject is "On the Bronx," and represents a charming landscape in New York's beautiful suburbs.——GRAND OPERA HOUSE (R. S. Douglas, manager): Alexander Salvini in The Three Guardsmen, Ruy Blas, and Student of Salamanca to well-pleased audiences 20-22. Rose Coghlan and her splendid co. in Forget-Me-Not and A Woman of No Importance to satisfactory business 25, 26. Lottie Collins underlined.——ITEMS: Eva Saunders (stage-name, Dorothy Sherrod), whose home is here, was well received as the leading lady in Alimony, and was the recipient of many social attentions.—H. J. Leslie, who recently assumed the management of Rose Coghlan and J. T. Sullivan, has strengthened the already strong co. by the addition of Courtenay Thorpe, Charles Coote and Mrs. Fanny Denham Rouse, and the co. have been hard at rehearsal with A Modern Duchess, a play by Charles W. Bell, a member of Frohman's co., which they expect to put on in St. Louis next week.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Lottie Collins' Troubadours Feb. 21; large houses. Fanny Rice in Nancy was welcomed by a splendid audience 25. The performance was excellent, and curtain calls were numerous. Hallen and Hart, and Rhéa are underlined.——ITEMS: Frank E. Morse, the popular manager of Fanny Rice, reports excellent business and says he is delighted to get into the Sunny South. He favored your correspondent with a photograph of Miss Rice. Charles Aebbi, formerly with this house, has resigned from John B. Wills' Two Old Cronies and accepted a position with the Ole Olson co.

BRISTOL.—HARMELING OPERA HOUSE (Mothner, Aiken and Stull, lessees): Fanny Rice in Nancy Feb. 23 delighted a large and fashionable audience.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): William H. Crane and his capital co. presented The Senator and Brother John Feb. 20-21, and matinee, to well-filled and delighted houses. This was Mr. Crane's first appearance in Nashville since he and Robson separated. Lottie Collins and her Trouhadours 25, 26 to small but well-pleased audiences. Rose Coghlan 27, 28; Elita Proctor Otis in Oliver Twist 1-2, Texas Steer 4-6; DeWolf Hopper underlined.——GRAND OPERA HOUSE (Curry and Boyle, managers): Wang 27; Ellen Beach Yaw 1; Shore Acres underlined.——THE BIJOU (John Kehlner, manager): The Burglar 25-2 to good business. Si Plunkard 4-9.

MURFREESBORO.—MASON'S OPERA HOUSE (W. I. Brooks, manager): The Burglar Feb. 23; light business. Si Plunkard 1.

TEXAS.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. W. Greenwall, manager): Ex-Gov. Bob Taylor delivered his lecture on "Visions and Dreams" to a full house Feb. 18. Roland Reed and his superb co. presented The Politician 19 to S. R. O. Ovide Musin in concert 20; small audience. Shore Acres was presented here for the first time 22, matinee and night 23 to well-filled houses, and proved to be one of the best attractions we have had this season. Co. and scenery excellent.

MARLIN.—KING'S OPERA HOUSE (L. and W. Allen, managers): Aunt Sally Feb. 21; good attendance. Blind Tom Concert co. 23; very large business. Duncan Clark's Women Minstrels 2; Ex-Gov. Bob Taylor 5.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Georgia Minstrels, headed by Billy Kersands, Feb. 18 to a fair-sized audience. H. C. Miner's co. presented Shore Acres 19 to a large and fashionable audience; excellent performance. Aunt Sally 22; fair-sized house.——CITY HALL: Blind Tom, under the auspices of the fire department, to S. R. O. Country Cousin 4; Cleveland's Minstrels 8; Wang 12; Lost in New York 14; John L. Sullivan 18.——ITEM: Your correspondent is arranging an amateur female minstrel performance to take place 6 at Y. M. H. A. Hall.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): Gustave Frohman's Jane pleased a large audience Feb. 19; performance excellent. Duncan Clark's Women Minstrels 20; good business. Sharpley's Lyceum Theatre co. in repertoire 21-23, return date; good attendance; general satisfaction.

M'KINNEY.—OPERA HOUSE (James A. Barnett, manager): Jane Feb. 18; fair business. Lew and Lottie Waters 25-27.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): New York Humpty Dumpty, billed for Feb. 18, failed to appear. Fred. Abbott, lecturer, 26; Jane 27; Lost in New York 4.

HILLSBORO.—LEVY'S OPERA HOUSE (A. T. Rose and Co., managers): Aunt Sally Feb. 20; fair business. Georgia Minstrels 21; crowded house.——ITEM: The managers of the Opera House have kept the house exceedingly comfortable during all of the excessively cold weather.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Aunt Sally to a fair-sized house Feb. 6; Musin Concert 15; well-pleased audience. Jane 20; Grau Opera co. 21; good houses and general satisfaction.——ITEM: Regular bookings for this season have been exhausted, but the management expect to give dates to a few more first-class cos. before the season closes.

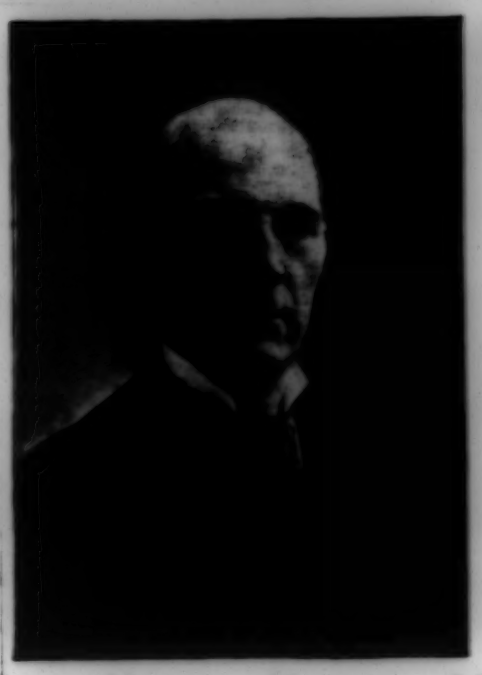
PARIS.—PETERSON THEATRE (R. Peterson, manager): Roland Reed Feb. 16; fair house. Grau Opera co. 18, 19; good houses. Ovide Musin 21; poor house. Jane 23; good business.

WAXAHACHIE.—OPERA HOUSE (W. H. Deavenport, manager): Jane to fair business Feb. 16. The Cyclone Comedy co. presented Our Aunt Sally 18 to empty benches. Duncan Clark's Women Minstrels 27.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): Shore Acres Feb. 18; very large and appreciative audience. Roland Reed in The Politician to S. R. O. Our Country Cousin 23; matinee and night to fair business. Our Aunt 26.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): Frank Jones in Our Country Cousin Feb. 19; crowded house. The Swedish Quartette Concert co. 2; fair house. Ex-Governor Bob Taylor in "Dreams and Visions" 23; overflowing house; benefit of Ladies' Aid Society of the Methodist Church. H. W. J. Ham on The Snollygoster 27.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): H. W. J. Ham delivered his popular lecture "The Snollygoster in Politics," to the capacity of the house Feb. 24; every one well pleased. Aunt Sally 7.



KELLAR

The Great

MAGICIAN

ASSISTED BY

MRS. KELLAR

Col. Sinn's
Park Theatre, Brooklyn,

MARCH 11, 12, 13, 14, 15, 16.

THE MOST WONDERFUL ENTERTAINMENT OF MODERN TIMES.

Every Feature New and Original.

DUDLEY McADOW, Manager.

Permanent address, 1305 Locust Street, Philadelphia.

COURIER-JOURNAL, FEB. 11, 1895.

When Manager Reilly advertised A Cork Man was "a hot show for a cold day," he was not far wrong. Two big houses laughed themselves warm at the Avenue yesterday over the antics of Herbert Cawthorn and his associates, and it needs no prophet to predict a prosperous week at the Fourth Avenue playhouse.

THIS IS THE REAL THING

"A CORK MAN"

Introducing that Clever and Unique Irish Comedian,

HERBERT CAWTHORN

EVENING POST, FEB. 11, 1895.

If the Avenue is not crowded at every performance this week, it will be because its patrons don't know a good thing. Two crowded houses yesterday greeted Herbert Cawthorn in A Cork Man from the time the curtain went up until it went down on the last act the audience was kept convulsed with laughter.

And the following excellent company:

CHAS. W. YOUNG,	HARRY MANLOVE,	MAY MONTFORD,	LILLIAN GALE,
CHAS. A. MASON,	EDWIN LEWIS,	SUSIE FORRESTER,	MARIE HAWKINS,
FRED ECKHART,	MORRIS M'CULLOUGH,	FANNIE MACO,	RENE TRUMBELL,
GEORGE GALE,	W. A. LITTLE,	GEORGIE EMERY,	AMY MAY.

Managers having open time in week stands would do well to investigate the merits of this attraction. Address this office or per Route. Management H. S. MITCHELL.

THE COMMERCIAL, FEB. 11, 1895.

Yesterday Herbert Cawthorn and an excellent company of specialists opened with a matinee performance in A Cork Man. The entertainment provided is bright throughout, and at times such that the audience is provoked to convulsive laughter, and in short no feature was presented without receiving liberal applause.

THE TIMES, FEB. 11, 1895.

A Cork Man is nothing if not lively, and two good-sized audiences were kept in continual laughter at the Avenue yesterday. Like all farce-comedies it is constructed solely to amuse, and the approval of yesterday's audiences demonstrates that in this particular it is a striking success. Manager Reilly anticipates a big week's business with A Cork Man.

CORSICANA.—MERCHANTS' OPERA HOUSE (Pinkston and Church, managers): Grau's Opera co. Feb. 22; matinee and night, large and well-pleased audiences.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): Jane Feb. 25.

HOUSTON.—SWEENEY AND COOMBS'S OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Shore Acres Feb. 13, 14; good performances; business only fair in consequence of bad weather. Remenyi, under the management of the Houston Quartette Club, pleased a large and fashionable audience 20. Country Cousins 21; Ex-Gov. Bob Taylor 22. Roland Reed presented The Politician to a large house at matinee 23; everybody pleased.

EL PASO.—MYARS' OPERA HOUSE (McKie and Shelton managers): Tisso's Living Pictures and Vaudeville Sh[illegible] 2, 23; performance satisfactory, but owing to [illegible] of Si d Williams the Evangelist the attendance was very light.

MINEOLA.—TERRY OPERA HOUSE (Terry and Noble managers): Kempton Comedy co. in repertoire Feb. 18-23, at popular prices to good houses; co. fair. Sharpley's Lyceum co. 11-16.

DALLAS.—OPERA HOUSE, (George Anzy, manager): Roland Reed, with his excellent support, presented on Feb. 18 for the first time in this city The Politician, to the largest and most appreciative audience of the season. He was compelled to make a speech, which he did in a creditable manner. Shore Acres to big business 20, 21. Jane, with Belle Gilbert in the leading role, to a fair house 22.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): The Giffen and Neill stock co. played a farewell engagement at popular prices Feb. 18-20, presenting Men and Women to large and enthusiastic audiences. The co. have made many friends here, who regret to have them go away. A Temperance Town 21-23; fair business.——GRAND OPERA HOUSE (J. B. Rogers, manager) The reopening of this house on Washington's Birthday with its own stock co. proved a pleasant surprise. The house was packed, and the audience gave the new as well as the old faces a warm welcome. Frou-Frou was presented, with Victory Bateman in the title-role. I think there can be no doubt of the success of the new co. Of the old co. there remain Harry Corson Clarke, Madge Carr Cook, and Howard Kyle. The new members are Wright Huntington, Hugh J. Ward, Victory Bateman, Lisle Leigh, Florida Kingsley, Alva Venne, Marion Roberts. George E. Lask will act as stage manager. Our Regiment next week.——WONDERLAND THEATRE (Charles Gates, manager): This is the old Lyceum Theatre, and was reopened under new management, presenting The Adopted Child and Irish Mesmerism to fair business.

VERMONT.

BENNINGTON.—OPERA HOUSE (Opera House Co., managers): Marie Wainwright in Daughters of Eve Feb. 20 to a very good house.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): U. V. M. College Minstrels (local) Feb. 23; S. R. O. Arthur Lewis and Zeffie Tilbury 4; Marie Wainwright 8.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Lucier's Minstrels Feb. 23; fair business.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Robert Mantell filled a remarkably successful engagement here Feb. 22, 23. His support was fairly good and evenly balanced. He appeared in Marble Heart, Corsican Brothers, Moubars, and on Saturday night produced The Husband, a society play in four acts, by Espy Williams, adapted from Tom Taylor's Retribution. Cast: Capt. Henri Lefevre, Robert Mantell; Gaston De Vigny, Albert Bruning; Lucien Lefevre, William Stuart; Colonel Rich, B. T. Ringgold; Monsieur Foucade, E. A. Eberle; Père Laron, Edward N. Hoyt; Doctor Bonne, Edgar MacGeegor; Pigott, Frank Smith; Polet, Ed. Krauser; Therese Lefevre, Mary Timberman; Madame De Beauvais, Eleanor Merron; Madame Tousant, Louise Terry; Lisset, Fanny Bart; Pauline, Henrietta Howard; Heloise De Vigny, Charlotte Behrens. The play tells an interesting story of a wife's frailty and the revenge of the husband, who finally kills the betrayer in a duel. The piece was received with enthusiasm throughout by a large audience, and Mr. Mantell received several curtain calls. Al. G. Field's Minstrels played a return engagement to poor business 27. Sherman and Morrisey's A Jay Circus co. 1, 2; the Tavary Grand English Opera co. 7, 9 in repertoire.——NEW THEATRE (Thomas G. Leath, manager): House dark 25-2.——ITEM: It is almost certain now that before next season we shall have a new theatre here. It will probably occupy a position exactly opposite the old house on Broad Street.

THE MIRROR for week ending 23 was sold out in this city as soon as it was placed on the news-stands. By noon on Thursday it was impossible to buy a copy at any of the news-dealers' stores or hotel stands.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Robert Mantell and co. in Monbars Feb. 21; large and delighted audience. The Police Patrol 22; average business. The Kirmess repeated for the benefit of the Retreat for the Sick, a most successful performance to a large and fashionable audience. The University of Virginia Banjo, Mandolin and Glee Club was greeted by a most fashionable and delighted audience 25. Al. G. Field's Minstrels 26; crowded house. E. H. Sothern 14; Robert Hilliard 18; Salvini 20.

ALEXANDRIA.—HILL'S OPERA HOUSE (J. M. Hill, manager): Howard Wall's Ideals opened a week's engagement Feb. 25 in The Black Flag at popular prices and turned people away. Plays underlined for production during this engagement are: In Dixie Land, A True Blue Yankee Girl, The Dashing Widow, etc., and business promises to keep up to Monday night's standard.

SUFFOLK. CITY HALL (H. E. Elam, manager): A Jay Circus Feb. 25; poor business on account of counter attractions.

LYNCHBURG. OPERA HOUSE (Ernest R. Gilbert, manager): Wilfred Clarke Feb. 18, 19; very light houses. Lois Arnold proves a strong addition to the co. Fanny Rice 21; fair business. The clever star made one of the biggest hits of the season, but her play is weak.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): House dark Feb. 25-27. A Jay Circus 28.

STAUNTON. OPERA HOUSE (W. L. Olivier, manager): Hall-Schuman Quartette Feb. 26, third engagement, to good business. Jay Circus 8.

ROANOKE. ACADEMY OF MUSIC (J. E. Hooper, manager): Fanny Rice as Nancy Feb. 22; big business.——ITEM: Since Mr. Hooper became manager we are having good cos. and they are playing to fair business.

DANVILLE.—ACADEMY OF MUSIC (Col. J. M. Neal, manager): Robert Mantell in Monbars Feb. 20. U. T. C. 22, 23, and matinee to small houses. This Uncle Tom co. disbanded here.

WASHINGTON.

WALLA WALLA.—NEW WALLA WALLA OPERA HOUSE (H. V. Fuller, manager): Emily Bancker in Our Flat Feb. 15 to a packed house. Rickett's Troubadours 25; Lord Rooney 1; Black Crook 6.——ITEMS: Manager Fuller's management is a great success both here and in the New Frazier Opera House in Pendleton. Manager Fuller is having extensive alterations in the stage made for The Black Crook, such as traps of all sizes and trick scenery.—Of late there has been on an average a dozen men showing private detective badges, and trying to pass in on them. Some Eastern detective agency assures them admission to theatres on the strength of the badge.—Recently we have been unfortunate in securing positive dates, as many of the cos. to appear here have gone over a circuitous route, showing what a necessity it is to have a good advance man. However, we are assured of having at least four performances monthly. Good attractions in the comedy line get big houses.—Walla Walla Lodge No. 265, B. P. O. E., intends giving an entertainment in the near future at the Opera House.—Alexander Buchanan, the artist, who painted the Walla Walla and the Pendleton Opera Houses, has finished his work and will soon leave for other places.

TACOMA.—THEATRE (Heilig and Hanna, managers): George Kennan lectured on "Russian Exiles" Feb. 20, the only attraction for the past fortnight.—— NINTH STREET THEATRE: Dark week ending 2.

WISCONSIN.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Dark week ending 2.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Gloriana Feb. 22; big house. Rev. Father Cleary lectures 4. Josh Spruceby 13; A Breezy Time 18.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Max O'Rell lectured on "Her Royal Highness, Woman," Feb. 19 to a small but delighted audience. The Girl I Left Behind Me drew a large house 21. Bert Coote as the New Boy convulsed the house 25. 1492, 28; Old Glory 2.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): General Coxey of "keep off the grass" fame, delivered his "Cause and Cure" lecture to a small audience Feb. 18. Large and well-merited attendance greeted Robert Downing and his excellent co. 23. Robin Hood Opera co. 27; fair advance sale, but prices a little high.——ELKS: Racine Lodge, No. 252, is prospering and steadily adding to its membership. Its socials are of frequent occurrence, and always enjoyable.

ANTIGO.—OPERA HOUSE (Hoeffler Brothers, managers): Rusco and Swift's U. T. C. 6; Kuchena Concert 16; Joshua Spruceby 27.——ITEM: Oscar Eithelgeorge, who was left here ill by Beach and Bowers' Minstrels, has recovered, and will join the co. at Aurora, Ill., 1.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): Beach and Bowers' Minstrels to a fair house Feb. 12; performance very fair. Mulcahy's Lawn Party, local talent, 15; good house. Gloriana to a very small house 21; performance good. The Girl I Left Behind Me 15.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Charles Frohman's The Girl I Left Behind Me Feb. 20 drew a large audience. The co. was adequate to the parts and received liberal applause. Frank P. Lindon 25-27.——ITEM: On March 5 we are to be favored with another Shakespeare-Bacon contest between Hon. Ignatius Donnelly and Prof. J. C. Freeman, of the State University. When these gentlemen met in debate here before about four years ago Mr. Donnelly admitted that his great cryptogram was not completed. Since then he has perfected the same and we may look for something startling.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (W. H. Stoddard manager): Black Crook Feb. 22 to a fair audience. Imperial Home Minstrels 25; packed house; proceeds to be devoted to local charities. Gustave Frohman's co. in The New Boy 1.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Jane Coombs in Romeo and Juliet to a fair house Feb. 20. Sophocles' Œdipus was given by Beloit College to big houses 22, 23.

WAUSAU.—ALEXANDER OPERA HOUSE (N. B. Eldred, manager): Sherman's World of Wonders pleased a small audience Feb. 23. Rusco and Swift's U. T. C. 11. Earlie Lindon 25-30.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): William Morris in The Lost Paradise to a small but appreciative audience Feb. 21.

PRAIRIE DU CHIEN.—GRAND OPERA HOUSE (O. W. Keiser, manager): Moore-Livingston co. in repertoire Feb. 25-2. Collins Family Concert co. 4.

KENOSHA.—RHODA OPERA HOUSE (Peter Rhoda, manager): Man Without a Country Feb. 11; fair performance; fair house. Dr. Flint, hypnotist, 18-22; large houses. Galley Slave 23; performance good; small house. Frohman's co. in Men and Women 1. Uncle Josh Spruceby 5.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Milton Nobles in From Sire to Son to fair business Feb. 19. D. Steer, lecturer, 28; Andrews Opera co. 4-6; Culhane's Minstrels 7; De Leon's Variety co. 11, 12.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): Griffith's Faust co. Feb. 21; poor business.

PARKERSBURG.—ACADEMY OF MUSIC (H. N. Roby, manager): Andrews Opera co. 1, 2; advance sale good. Bobby Gaylor in Sport McAllister 11.

WHEELING.—OPERA HOUSE (F. Riester, manager): Milton Nobles Feb. 21-2; very light business. Kimball Opera co. 3; Roland Reed 29, 30.——GRAND OPERA HOUSE (Charles A. Feimler, manager): Dark all week. Tim the Tinker 4-6; Watson Sisters 7-9; Charles A. Loder 11-13.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Breuman, managers): Paul Kauvar Feb. 18; good house. Lewis Morrison's Faust 26; Marie Burroughs in The Profligate 27.——ITEM: Fair advance sales for Faust and The Profligate.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Della Fox opened in The Little Trooper to a large and enthusiastic audience Feb. 25 and made a distinct hit. Miss Fox has always been a favorite here and as this was her first appearance as a star her friends gave her a hearty welcome and two recalls at the end of the opera. Jefferson D'Angelis gave a splendid performance and kept the audience in a continual roar. Paul Arthur, Villa Knox and Marie Celeste were all good—in fact the co. is excellent all round and the staging and costumes first-class. French Opera co. 4-9.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): Mr. and Mrs. Arthur Lewis (Zeffie Tilbury) opened to rather light business in Sealed Lips 23. Those who remember the excellent work done by Mr. and Mrs. Lewis in The Crust of Society last season are sorry that they have not found a better vehicle for their talents. The play is very weak. Marie Tavary Opera co. 4-9.——THEATRE ROYAL (Sparrow and Jacobs, manager): Hopkins' Trans-Oceanics Vaudevilles opened to good business and gave an excellent variety performance 25. James H. Wallick 4-9.——OPÉRA FRANÇAIS (Ed. Hardy, manager): Mme. Dunoyer, a new prima donna, made her first appearance in Gillette de Narbonne, and created a favorable impression. D'Enry's Martyre will be given for the gala performance 28.——ITEMS: Lord and Lady Aberdeen occupied a box at the Queen's 21 to witness The Laird and The Best Man by the Felix Morris co. After the performance their Excellencies went behind the scenes, complimented Mr. Morris, and were introduced to the members of the co.—Mr. Charbonneau, the 'cello player at the Queen's, is this week performing a solo, "Pleasant Thoughts," the composition of Herbert Spencer, the clever young leader of the Queen's orchestra.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Thomas Q. Seabrooke broke all records Feb. 19 and presented The Grand Vizier to by far the largest audience of the season. Even standing room was all sold out before the curtain was rung up on the first act. Outside of a couple of catchy airs, the music of this opera is not very striking. What it lacked from a musical standpoint was made up to those who prefer a good laugh to good music by the comedy work, which kept the house in roars of laughter. Mr. Seabrooke made a hit with his song, "Swim Out, O'Grady." Irene Murphy gave him good support and was a very taking Nelo. Davenport Brothers and Fay in spiritualistic seances 21-23 to small houses. Cosgrove Family Concert co. 22; fair business.——CLARIS OPERA HOUSE (George T. Claris, manager): Lincoln J. Carter's Southern co. in The Tornado 19 to fair business, owing to the counter attraction of the Seabrooke co. at the Duncombe house. Performance satisfactory. This co. closed 20 in Chatham.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Dark week ending 12.

GUELPH.—ROYAL OPERA HOUSE (Albert Tavernier, manager): Durward Lely Feb. 21; big house. Snazelle 1; Gaiety Girl 2.——HAYMARKET THEATRE (Ed. Ryde, manager): Marks Brothers Specialty co. 18-23; good paying business at 10 and 15 cents.

VANCOUVER.—OPERA HOUSE (O.G. Evans-Thomas, manager): Rickett's Troubadours gave two performances to small but very enthusiastic audiences Feb. 13, 14. Vancouver Operatic Society presented Dorothy to a packed house 20, Miss Warren an ex-member of the Calhoun Opera co. taking the title role. It was the first performance ever given by amateurs in this province and equal to any professional opera co. that visited any city. To-night Emily Bancker in Our Flat.

HAMILTON.—GRAND OPERA HOUSE (T. Reche, manager): Rice and Barton's McDoodle and Poodle Feb. 18; fair house. Thomas Q. Seabrooke in The Grand Vizier 20; good house. St. Andrews' Orphan Asylum, local, 21; Durward Lely, under the auspices of the Sons of Scotland, 22; fair house. Joseph Murphy 23; crowded house. Wilson Barrett 27; Henry George 4.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Barlow Brothers Minstrels Feb. 22, 23; pleasing performances to moderate business.

BELLEVILLE.—QUEEN'S OPERA HOUSE (T. P. Powers, manager): The Pansy Dramatic co. 4. Gus Hill's Novelty co. is booked for March 29, not Feb. 28, as your correspondent was incorrectly informed.

VICTORIA.—THEATRE (Robert Jamieson, manager): Emily Bancker in Our Flat Feb. 19, 20 and matinee to fair business.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Doering-Brauer Historical Concert Feb. 21; fair house.——LYCEUM: Leighton Stock co. opens 4 for several weeks.——ITEM: St. Mary's Dramatic class (amateurs) presented The Private Secretary at St. Mary's Hall 18, 19; large audiences.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The Tornado filled a return date Feb. 20 to a crowded house. Davenport Brothers and H. M. Hay were billed for 25, 26 but failed to appear.

BRANTFORD.—STRATFORD'S OPERA HOUSE (W. G. Kilmaster, manager): Charley's Aunt, Eastern, Feb. 22; overcrowded house. Complimentary concert to Lilian Houlding 28.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): In consequence of the storm, by which railway traffic was considerably impeded, Frohman's Charley's Aunt co. failed to appear Feb. 21. The Charity Concert (local) drew a good house 22. Wilson Barrett gave a sumptuous production of Othello before a very large and fashionable audience 26. The leading roles of Othello, Iago and Desdemona were very ably sustained by Mr. Barrett, Mr. McLeay, and Maud Jeffries respectively, while the other members of the cast were fully up to the mark. At the close of the performance Mr. Barrett and Mr. McLeay were called before the curtain and made a few particularly apt and happy remarks concerning the hearty reception which had been accorded them and which was due largely to the personal popularity of Mr. McLeay, who was at one time a teacher in the Collegiate Institute here. Della Fox in The Little Trooper 11.

QUEBEC.—ACADEMY OF MUSIC (Theofred Hamel and Co., managers): Owing to some misunderstanding among a few members of the Quebec French Opera co., they closed their engagement at this house on Feb. 14. Most of the members have been re-engaged by Messrs. Hamel and Co., and they will reopen on 25.——TARA HALL (L. Kerwin, manager): Several members of the French Opera co. appeared 18-23 to good business.—— JACQUES CARTIER HALL: Zera Semon, magician, assisted by his son, Lawrence, Reed Brothers, shadowgraphs, and an Indian juggler 10-22 to big business; same co. 25-2.——ITEM: Madame Dunover, one of the prima donnas of the Quebec French Opera co., has been engaged for the Montreal French Opera co. and will open her engagement in Montreal on Monday 21.

LONDON.—GRAND OPERA HOUSE (A. E. Route, manager): London Choral Society Concert (local) Feb. 21; fair attendance. Joseph Murphy in Shaun Rhue 22; good performance to a big house. Wilson Barrett in The Manxman 25; excellent performance to one of the largest and most critical audiences of the season. J. H. Aiken, lecture on "Life in Southern Africa" (under local auspices) 26; good attendance. A Gaiety Girl, return date, 28; Masonic Concert 1; Snazelle, return date 2-4.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Joseph Murphy presented Shaun Rhue, The Donagh, and Kerry Gow Feb. 25-2 to large houses. A Gaiety Girl 4-6. The Della Fox Opera co. 7-9.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): James H. Wallick in The Bandit King 25-2; good business. Charles L. Davis 4-9.——ACADEMY OF MUSIC (F. W. Stair, manager): The Colonel and I, cancelled date, 25-2, and Miss Telephonea was substituted, and opened to a good house. Anna Eva Fay 5-7.——MUSSEE: An attractive bill last week, including the Carlton Sisters, Will Yankerville, and Lillie Weston to good houses.——ITEMS: Olive Sheppard, the six-year-old daughter of O. B. Sheppard of the Grand, played the child's part in Wilson Barrett's production of The Silver King 23 and made quite a hit. The little lady was called upon to meet a like emergency when the Kendals presented A White Lie here.

THE LEADING THEATRES IN THE BEST SHOW TOWNS ON EARTH

SAVANNAH NEW THEATRE HENRY GREENWALL, Manager.

Only Theatre in the city. Entirely rebuilt at a cost of over $100,000. Opens Sept. 1, 1895.

ATLANTA NEW LYCEUM, HENRY GREENWALL, Manager.

Opens May 1, 1895. Everything new, making it the most complete Theatre in the South. Best show town in the United States.

NEW ORLEANS THE GRAND HENRY GREENWALL, Manager.

Leading Theatre of the city. Playing all the great stars and atttactions.

MEMPHIS NEW LYCEUM, JOHN MAHONEY, Manager.

Erected by the citizens at a cost of $150,000. The pride of the city and State.

NASHVILLE GRAND OPERA HOUSE, CURRY AND BOYLE, Managers.

Managed by men who live in the city.

LOUISVILLE TEMPLE THEATRE BOURLIER BROS., Managers.

Popular with the Press and Public. Playing only the best attractions.

*

For time and terms address W. A. McCONNELL, Manager, AMERICAN THEATRICAL EXCHANGE, Abbey's Theatre Building, Broadway and 38th Street.

$$$$$$$$$$$$$$$$$$$

SIEGMAN AND WEIL

110-112 Greene Street, near Prince, NEW YORK.

Largest completest stock of *gold and silver trimmings, stage jewelry, materials* for costumes and the *profession* at *lower* prices than any other house.

Wigs, Beards (special catalogue) for men $2.00 and $3.00, ladies $3.50, negro's *50c.*, made on our premises.

Tights (our own make and imported) in cotton *95c.*, (reduced from $1.10), heavy full fashioned cotton $1.75, (wear better than $2.00 worsted tight), best grade worsted $2.50, silk $2.90 and $4.00, best silk $5.50. We carry 30 shades in each quality and size in stock, and make to order in four days. Padded tights (symmetricals) $7.00.

Leichner's (imported) *grease paints, powders* and burnt cork. (We are sole agents for the U. S.)

Frogs' heads, snakes' heads, etc., for contortionists, in new (patented) light material. Perfect imitation.

Satin slippers $2.75. Sandals $1.25, $1.75, $3.00. Clogs $2.75, etc.

Spangles $1.10 per lb. Bullion fringes from 1¼ inch deep (25c. a yd.) to 10 inches deep.

Openwork laces, gold gimps, braids, laces, cords, bullion flowers, etc.

24 inch *satins* in every shade 45c., 60c., and $1.00 a yd. Plushes, velveteens, velvets, *Tinsel Brocades,* etc.

Armors, shields, helmets, swords, daggers, with and without jewels.

Jewels (in setting or with holes), *diadems, crowns, girdles, necklaces, knights' chains,* etc.

Catalogue, prices and every information sent by mail. Goods sent C. O. D. Deposits required on all orders.

Have you heard IMOGENE COMER SING "A Cruel Kiss" "The Tattoo on the Arm" Prof. copies, 10c. WILL ROSSITER, 56 5th Av., Chicago

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $35; One page, $140.

Professional cards, $1 per line for three months.

Two line ("display") professional cards, $3 for three months; $5 for six months; $10 for one year.

Managers' Directory cards, $1 per line for three months.

Reading notices (marked "" or "†") 50 cents per line.*

Charges for inserting portraits furnished on application.

Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1 25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5 50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Advertising Newspaper Agency, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 6 Passage St. Avoye. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - MARCH 9, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—SHENANDOAH, 8 P. M.
ACADEMY OF MUSIC.—RORY OF THE HILL.
BROADWAY THEATRE.—MME. SANS GENE, 8 P. M.
CASINO.—VAUDEVILLE AND OPERETTA, 8:15 P. M.
DALY'S.—THE TWO GENTLEMEN OF VERONA, 8:15 P. M.
EMPIRE.—THE MASQUERADERS, 8:15 P. M.
FOURTEENTH STREET.—THE SHAUGHRAUN, 8 P. M.
GRAND OPERA HOUSE.—THE RAINMAKERS, 8 P. M.
GARDEN.—LITTLE CHRISTOPHER, 8:15 P. M.
HERALD SQUARE.—ROB ROY, 8:15 P. M.
HARRIGAN'S.—THE MAJOR, 8:15 P. M.
KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
LYCEUM.—THE CASE OF REBELLIOUS SUSAN, 8:15 P. M.
NIBLO'S.—THE POWER OF GOLD, 8 P. M.
PALMER'S.—THE FATAL CARD, 8:15 P. M.
TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—THE IRISH ARTIST.
COLUMBIA.—THE BROWNIES.
COL. SINN'S PARK THEATRE.—NAT C. GOODWIN.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

THE Rev. CHARLES C. KLOSS, of Kansas City, recently preached a sermon on "The Amusement Problem," in which he held forth against performances that "please the senses." He also argued for a Christian Theatre, in which "noble plays should be given by noble men." We ask this reverend gentleman what the "senses" have been implanted in man for, if not for use; whether he is not aware that dramatic literature's greatest pieces are "noble plays"—plays that in a measure dominate all literature; whether he is so bigoted as to ignore the fact that the world has seen a great many noble men act in these plays; and whether he is aware of the fact that among the most ignoble plays in history were those which in early times were performed in and by the church?

A WELL-TO-DO and middle-aged citizen of Kansas City, it is said, never saw a play until last week, and he then went to the theatre because he had himself written a play, and wished "to get some idea as to how it should be staged." As he is a cashier in a Kansas City bank, the possibilities of his perseverance in his new ambition open up a rosy vista—for some one else.

AUGUSTIN DALY, who is noted for his productions of SHAKESPEARE, is said recently to have declared that he never has lost a dollar on that author. This will, no doubt, be believed by the public at large, however much it may be scouted by the authors and managers of such plays as The Bent Pin, A Porous Plaster, and A Bad Cough.

ONE of the daily papers whose musical views and reviews are studded with technicalities, speaks of the music of a recent comic opera as "at least inoffensive." Perhaps this critic, as are many of the public, is ready, for variety's sake, to hear a little offensive melody.

A DISCREDITING ELEMENT.

THERE is no profession that is not in some measure discredited by persons who employ their privilege of practice for illegitimate purposes. Lawyers are debarred for violation of their professional code, yet there are other lawyers who are smart enough to continue dishonest or questionable practices and escape the penalties. Medicine has practitioners who disgrace that noble calling, and the church by no means silences all of its clergymen who dishonor religion.

The theatrical profession, which has v tal opportunities as great as those of any other, and whose power in civilization and human development is perhaps greater than that of any other calling, lacks those restrictions and requirements for entrance that govern other professions, and unlike them has no code of conduct and no court for punishment of misdoing. As a mere business, theatrical venture is open to any person who has money, and no other question controls. It will be conceded, when this fact is contrasted with the conditions that govern entrance to other professions, that the relative instances of misconduct in the theatrical profession are remarkably few.

There are, however, many persons in the theatrical profession who discredit it. The commercial idea has brought into the business of management many men who would not credit any calling.

THE MIRROR'S attention has been called to the act of a Western theatre manager who has no sense of professional pride or propriety. He is, however, but one of a number of such persons whose ignorance and bad taste serve but to signalize the general worthiness of a profession that has fought its way from the ban of early days to the proudest distinction, and which numbers among its forces men and women who are honored with the best in the world.

The Western manager in question, in a recent printed announcement of a coming attraction, called attention to the fact that the company was the one of which J. B. GENTRY and MADGE YORKE were formerly members, and added the fact of the murder of Miss YORKE by GENTRY, in the hope of exciting vulgar curiosity.

Questionable as are some of the practices of a certain class of managers, it is not probable that there are many who would stoop to such a violation of decency. And it is believed that the time is coming when any manager that would do such a thing will incur professional ostracism.

THERE IS LAND LEFT.

JOHN L. SULLIVAN, who, as a bruiser, some time ago reached a point of power hardly surpassed by the catapult of ancient warfare, might better have hired himself out in his prime as an engine of industry than gone on the stage. He would have made a much better derrick than he did an actor. Had he lived in the age when gladiatorial excellence had fewer enervating temptations, he might have been a hero whose exploits, veiled by that romanticism with which time enwraps notable deeds, would have furnished to wondering posterity the material for a play.

It is not certain that the ancient athlete did not know alcohol in some form; but it is certain that he knew it not in all the varieties in which it is now taken "neat" or in all the Satanic ingenuity of its modern mixtures.

Had SULLIVAN not known it in all its infinite variety, he would have acted differently, though perhaps not more successfully from an artistic standpoint. He has at last abandoned the stage and gone to a farm which he owns in Massachussetts.

SULLIVAN ought to be able to hold a plow much better than he could ever hope to hold an audience, and there are others of his peculiar and well-defined ability who ought to keep an eye out for farms before the land is all taken up.

AT PADEREWSKI'S Leipsic concert for the benefit of the LISZT monument, he was called out twenty times. A calculation of the exact amount of movement involved in these responses would, no doubt, prove that PADEREWSKI has little need for physical exercise beyond that necessitated by his artistic appearances.

FOOTLIGHT FUN.

ALWAYS SO.

"Trimmins has a first-rate voice," said the critic at the concert, "but he always comes in behind time."

"Yes," replied the man who lends money, "I guess it's force of habit. Trimmins' notes are always overdue."—*Washington Star.*

SUPERSTITIOUS.

PLAYWRIGHT.—"No, sir. I positively refuse to allow my play to be presented to-night."

MANAGER.—"You will certainly give me your reason?"

PLAYWRIGHT (in front of the telegraph office)—"This bulletin predicts a heavy frost!"—*Cincinnati Tribune.*

HIS REPERTOIRE.

"Does Morrison know anything about music?"

"He knows that the correct pronunciation is 'Vogner.'"—*Brooklyn Life.*

PERSONALS.

IRVING.—Isabel Irving has found a warm place in the regard of Daniel Frohman's Lyceum Theatre clientèle. It was not an easy task to successfully succeed an actress like Miss Cayvan who for many seasons had held sway over the supporters of Daniel Frohman's refined establishment, but Miss Irving has made herself a favorite already. As Lady Susan in Mr. Jones' play, The Case of Rebellious Susan, she acts with fascinating charm and vivacity, and her future appearances in other parts will be awaited with pleasnt anticipations.

VOLPE.—Signor Gennaro Volpe, the Joachim of the mandolin, is achieving a remarkable success in New York drawing-rooms. He will give a concert at the Waldorf shortly. Signor Volpe has been making the round of the theatres on the evenings when he is not engaged professionally.

COLLIER.—Lizzie Hudson Collier appeared for the first time as Helen Knight in The District Attorney in Washington last night. She appears under T. H. French's management by special arrangement with W. H. Crane, of whose company she is a member this season.

POTTER-BELLEW.—Mrs. James Brown-Potter and Kyrle Bellew, who closed an engagement at the Hoboken Theatre last Wednesday night, were guests of Mrs. E. A. Stevens, wife of Colonel E. A. Stevens, at Castle Point, on that evening.

CAYVAN.—Georgia Cayvan may not return to America for some time. She has been residing in Paris and has now gone to London, where there is a possibility of her appearing on the stage.

SEIDL.—Anton Seidl was confined to his home in this city last week by grip, contracted from exposure during a trip to Washington, where he conducted an orchestra at an entertainment given by the wife of Senator Hurst.

GOLDIE.—Beatrice Goldie is the guest of Mrs. W. E. Burgess (Rietta Kramer) in Montreal, where Mr. Kramer, city editor of the Montreal *Herald*, is known as a dramatic writer over the signature of "Paul Pry." It is said that Miss Goldie may sing at Sohmer Park, the largest auditorium in Canada.

HEINRICH.—Max Heinrich is in great favor among music lovers as an entertainer at musicales. One of his recent appearances was at the residence of F. K. Stearns in Detroit, where his recitals met with enthusiastic applause.

LANDES.—Minnie Landes has signed with the Princess Bonnie company. She will appear in the title-role, succeeding Eleanore Mayo.

ROBERTS.—Last Thursday was the birthday of Bob Roberts, the stage manager, agent and actor. He received numerous gifts from his wide circle of friends.

RUSSELL.—Sol Smith Russell and his company spent Saturday morning and afternoon in New York. Mr. Russell improved the opportunity to see William Gillette's performance in Too Much Johnson, previously to his departure for Poughkeepsie, where he played on Saturday evening.

CHAPMAN.—Blanche Chapman was not succeeded in the Gloriana company by Ada Van Etta, as reported recently, but remained with it until the season closed last Saturday. Miss Chapman is now in Washington.

SANDERSON.—The annual testimonial benefit of Harry S. Sanderson, the popular treasurer of Tony Pastor's Theatre, will take place on Thursday afternoon of next week. An immense vaudeville entertainment will be presented by Mr. Pastor, his company, and a host of volunteers.

HOLLINS.—Hilda Hollins, of the Camille D'Arville company, was suddenly taken ill last Thursday night, and was unable to appear. Her part was assumed at very short notice by May Drew.

VANE.—Sutton Vane, the English dramatist, has been completely prostrated from overwork. His physicians have insisted upon his taking a long rest.

WYANT.—Jessie Wyant, a clever little soubrette, assumed the role of Henrietta last week in The Major at Harrigan's, replacing Queenie Vassar.

DREUX.—Lorrain Dreux replaced Marie Grünwald in Too Much Johnson last week.

PAQUERETTE.—Paquerette, who is now giving her specialty performance in Vienna, will return to America shortly under contract to Tony Pastor.

BELL.—The Modern Duchess, an adaptation from the French by Charles J. Bell, who is at present playing in Too Much Johnson, was produced on Sunday night at the Grand Opera House in St. Louis by Rose Coghlan. It was received favorably and the management has confidence in its success.

ATWELL.—Of Grace Atwell a Boston paper gracefully remarks: "The women of Shakespeare are beckoning her from the gate of their enchanted garden." Miss Atwell has been received finely in Rinaldo. Her death scene as Elena is said to be especially effective. The play will be continued at the Castle Square Theatre for three weeks.

FISKE.—A luncheon was given in Minnie Maddern Fiske's honor yesterday by Mrs. Howard Carroll, at her residence in Thirty-eighth Street.

WILSON.—Manager E. C. Wilson, of the Wilson Theatre company, with his wife is at Hot Springs, Ark., where they will spend the Summer. Mr. Wilson's health is rapidly improving.

SABEL.—Josephine Sabel has met with flattering success at the Empire in London. After filling her Paris engagement Miss Sabel will return to America to fill a three-months' engagement at Koster and Bial's, opening there on June 10.

FALK.—Wolf Falk, business manager for Thomas Q. Seabrooke, arrived in town yesterday.

BROWN.—Mrs. T. Allston Brown has passed the worst stage of her illness and is now convalescent, although very weak.

ROSENFELD.—Carl and Theodor Rosenfeld expect to go to Europe next month. Carl Rosenfeld now devotes most of his time to sculpture, in which he is an adept.

KYLE.—Howard Kyle, who has been playing leading juvenile business for nine weeks at the new theatre in Salt Lake City during the tenancy of Giffen and Neil, has been amicably released by them, and will continue in his position for ten weeks longer, under the management of J. B. Rogers, who represents the Salt Lake Amusement Association. Mr. Kyle has recently played Correze in Moths, Dave Hardy in Esmeralda, Dazzle in London Assurance Harry Arncliffe in An Unequal Match, George d'Alroy in Caste, Gardiner in Captain Swift, and Valreas in Frou-Frou.

LETTERS TO THE EDITOR.

LEGISLATIVE OPPOSITION DEFEATED.

WASHINGTON, D. C., March 3, 1895.

To the Editor of The Dramatic Mirror:

SIR.—As you have been misled as to the situation here about the new fire-proof Opera House which I am erecting on Lafayette Square, on the site of the old mansion where Blaine died, directly in front of the White House, I would like to have you state that the attempt to interfere with its construction by getting Congress to condemn the ground on the pretence that the Government wants it for some mysterious purpose has come to an ignominious end, the House of Representatives having refused to entertain the proposition by an almost unanimous vote, the Senate accordingly withdrew its amendment, and the project to condemn it has been abandoned. The work has been in progress day and night for nearly two months, and there is no doubt of the completion of the house early in August, and the architect promises to make it the handsomest in the world.

Yours truly,

J. W. ALBAUGH.

THE BIG HAT NUISANCE.

NEW YORK, March 1, 1895.

To the Editor of The Dramatic Mirror:

SIR.—The defenders of the theatre high hat nuisance, who rush into print to furiously denounce any legislative or managerial action on the subject, as being absurd, tyrannical and utterly unheard-of, seem to have overlooked the fact that in London theatres, for years past, there has been a strictly-enforced rule, compelling women to remove their hats, large or small. Even the fashionable occupants of the boxes are obliged to submit to this edict. Strangers who do not know of this regulation are instantly requested to take off their hats, and no one thinks of questioning the propriety of the request or regarding it as an invasion of personal rights.

Surely Mrs. Paran Stevens and other society women, who have repeatedly stated in interviews that if a law against the wearing of large hats were passed by the legislature, the women would scorn to observe it and would defy any man to make them remove the obnoxious headgear—surely these irate ladies must have, during their sojourns abroad, often sat hatless perforce in London theatres, and probably enjoyed the performance in spite of the fact that they were unable to prevent the men around them from seeing the play.

If this sensible rule can be enforced in London, why not here? Let our managers announce that it is a genuine English custom and hereafter no feminine anglomaniac could be induced to wear a hat in a theatre.

The women themselves must certainly suffer from the nusiance as well as the men, but they will undoubtedly cling to their mountainous headgear, with the number of plumes limited only by the size of their purses, as long as Dame Fashion decrees it. Nothing but an agreement among all our theatre managers to exclude high hats—an agreement which every man who ever attends the theatre would heartily and enthusiastically uphold—will solve the problem. Such an agreement, or one compelling the removal of all hats, which would be more sensible still, as done in London, would settle the matter forever and no woman would stay away from the playhouses on account of it.

HERBERT HALL WINSLOW.

ANOTHER POINT OF VIEW.

PHILADELPHIA, Feb. 21, 1895.

To the Editor of The Dramatic Mirror:

SIR.—In a late issue of *Werner's Magazine* I see a paragraph announcing the discontinuance of the dramatic department of a school of elocution in our National Capital, which forcibly reminds us that in the broad culture of the present century there still exist men, women and even clergymen who fear contact with actors. Pulpit and stage still at war, yet, "In the beginning God created the heaven and the earth," and all that in them is.

Every up-to-date Christian, be he priest or parishioner, knows that good and evil exist everywhere and in everything. Every actor, preacher, lawyer, doctor, banker, clerk or hod-carrier is a sad mixture of the two forces. Where does a man develop character? In the stream of life, where contact with the widest range of human experience teaches the religion of the Nazarene in a more practical way than that of Church bias and creed. The Church stops her progress and usefulness, stunts her clergy by her narrowness and pharisaical practices. A minister who is in touch with the life of the stage makes it possible for him to graft some of the finer touches of his trade upon the broader charity and good fellowship of the actor.

We need more real character on the stage; we need more real Christ-principle in our pulpit; we need more truth everywhere.

Our sympathies really go out to the poor fellows who are sent to preach to sinners (?), who are so weak in the principles they feel called upon to preach that they fear attending a school where an actor studies. Did Christ shut himself up in a glass-case? An actor doesn't feel contaminated when he goes into a church, though he knows evil exists there as well as elsewhere. His vices may be more glaring from the standpoint of the world, sins of the body; but are they worse than the narrowness, egotism, vanity, pride, hypocrisy, fear of contact with evil, seemingly good by virtue of lack of temptation, not victorious by battle fought and won.

Negative sin is as evil as positive sin; omission as punishable as commission. Who shall judge which is the greater sinner?

Step out into the dawn of a new era, be strong enough to grasp us actors by the hand and see if our pulses do not beat to the same love of truth and humanity as yours. Cease drawing your line at the boundaries of your handfull; let us sit with you, worship with you, teach you a religion that has neither sect nor creed to hamper; one based on laws as broad as God's heavens and as deep as His seas.

A. E. P.

MR. SHEWELL AND MR. MORDAUNT.

NEW YORK, Feb. 16, 1895.

To the Editor of The Dramatic Mirror:

SIR.—In the account of an interview with Frank Mordaunt in your last issue, he makes several statements concerning me which, being inaccurate, I wish to correct.

He states that "I was taken suddenly ill during a performance of The Colleen Bawn in 1862," and that he supplied my place, so much to the satisfaction of the management, that he retained the part to the end of the run, consisting of several weeks, and after I recovered from my illness, he kindly permitted me to play Jason in Medea with Miss Heron, because I felt slighted.

The facts are simply these: On the evening of July 26, 1862, at the end of the second act of The Colleen Bawn, I received a hasty message from the surgeon in charge at Bellevue Hospital, calling me instantly to the bedside of my dying brother, Lieutenant De Benneville Shewell, of the Seventy-second Pennsylvania, who had been fatally wounded in the seven-days' fight before Richmond, and over whom I had been watching with the most intense anxiety for four days, and who died in my arms that night. The part of Hardress Cregan has only about twenty lines in the third and last act, and as Mr. Mordaunt and myself were about the same size, my costume required no alteration to fit him, so that it was not a very great, or difficult feat, to study the few lines necessary to finish the performance. After attending to the sad duties incident to the death of my brother, I resumed my position as leading man of the theatre, and my place in the cast, after four days absence.

I will say incidentally that I had then been leading man of Niblo's since January, 1862, and continued to hold the position for more than a year after the occurrence above named, so that when Miss Heron came into the theatre as a star, I supported her, playing Armand Duval, and all the other parts in her repertoire, Jason in Medea, necessarily being one of them—a part which was mine by right, and as Mr. Mordaunt was simply engaged as heavy man, he could not possibly have any voice in its assignment, or power to question, or change it.

I can only assume that his memory is defective, or he has wilfully misstated the facts. I presume you will think that it is rather late in the day to bring up a matter that occurred so many years ago; but the tone of his remarks would give the impression that I had fallen into disgrace with the management, which gave him the advantage over me, when in reality I had their entire sympathy in my sorrow, and confidence in my ability, sufficient to enable me to retain my place in their esteem, and at the head of their company, during the three years I was fortunate enough to be under their management. Apologizing for troubling you with this matter, I am,

Very regardfully yours,

L. R. SHEWELL.

THE USHER.

Suppose Joseph Jefferson should visit France in the capacity of a tourist. Suppose he should tarry a week in Paris and then rapidly skim through the country, looking at one or two cities and visiting a Winter resort on the Mediterranean.

Do you suppose that the Paris *Figaro* would preface his coming with broadsides regarding his career on our stage and during his stay would soberly chronicle his least significant going and coming; would breathlessly report his most trifling observations, would seriously set forth his hastily formed opinions respecting French plays and players, and would cover him with editorial eulogy?

Not much!

And yet Frederic Febvre, a French actor of ordinary talents and of merely local celebrity—an artist of infinitely less distinction, merit and intellectual ability than Mr. Jefferson—has been "boomed" during his flying American trip in the most absurd manner by our great newspaper, the *Herald*, to the amazement of the public and the disgust of the American theatrical profession.

Neither the *Figaro* nor any other representative Paris journal could possibly slop over in that manner regarding the visit of a foreign player. A protest should be lodged against the *Herald's* course in this instance if for no other reason than to save us from the laughter and ridicule of our transatlantic friends.

✣

It is gratifying to note, however, that the critics of the majority of our leading papers are beginning to show a disinclination to indulge in provincial rhapsodies regarding the foreign actors that come here on dollar-making bent solely because they have been trumpeted as great persons from the other side of the herring-pond. In other words, they are manifestiug a wholesome tendency to judge these imported dramatic goods in an independent and unbiased way.

When Miss Kidder presented herself in Madame Sans Gêne some of our critics made hypothetical comparisons to her disfavor with the acting of Madame Réjane in the same piece.

Well, Madame Réjane appeared on the scene herself last Wednesday evening under the auspices of those well-known speculators in imported theatrical and musical merchandise, Messrs. Abbey, Schoeffel and Grau. Strange to say, comparisons were omitted the next day, for the reason that Madame Réjane's performance was not such as to set the Hudson on fire, while in respect to her production of Sardou's play and to her supporting company a comparison would have been distinctly favorable to the American venture.

It is a healthy sign when critics and public unite as seems now to be the case in the new plan to gauge foreign players strictly according to their real artistic value, and to extend a fair measure of recognition to the achievements of their own countrymen.

In these genial circumstances native talent will thrive and develop. Art has no nationality, of course, but we owe it to ourselves at least to place its representatives from abroad and those at home upon the same plane.

✣

Great numbers of photographs of the seven famous artists comprised in THE MIRROR'S novel coupon scheme have been mailed to readers in all parts of the country during the past few days.

The plan has met with the most pronounced success and readers—embracing playgoers, journalists and professionals—are availing themselves eagerly of this opportunity to obtain excellent cabinet portraits of Booth, Jefferson, Modjeska, Julia Marlowe, Jessie Bartlett Davis, Emma Eames and Rose Coghlan.

These photographs have been made especially for THE MIRROR from negatives by Falk in very large quantities by an entirely new and successful process.

The coupons will be published weekly—with an engraving of one of the subjects—until the supply is exhausted.

✣

The dispatch from Europe the other day announcing that Madame Modjeska's engagement in Warsaw had been interdicted is somewhat surprising in view of the fact that only last Summer she was asked to appear in St. Petersburg with the sanction of the Russian authorities.

But this is not the first time the Polish actress has suffered annoyance at the hands of the despotic Russians. A few years ago during her engagements in Poland she was subjected to many petty annoyances, including an arbitrary refusal to permit her lithographs and photographs to be exposed publicly.

The foreign dispatches attribute the Warsaw prohibition to public utterances by Madame Modjeska made in Chicago during the World's Fair, but the reason is probably deeper and of more ancient origin than that.

The actress' husband, Count Bozenta, was a German subject in '63 and in that year he took part in the revolution in Posen. Although his forces were directed against Germany, the Russian and Austrian Poles simultaneously uprose. The Count is now an American citizen, but his sympathy for his people and his effort to establish a colony of Polish refugees in California have not made him popular with Russians.

Madame Modjeska, also, is an ardent patriot and she has written and spoken her liberal republican views without fear or hesitation upon many occasions. Hence the decision of the Russian authorities to prevent her from revealing her art at this time to her countrymen.

✣

A reader of this journal—a lawyer and a member of the legislature of a Western State—sends the following note regarding an editorial in last week's issue:

"I have just read THE MIRROR containing your respects to the *Mid-Continent*. Has that period arrived when, judged by the rules which govern all good men, the editor of a Presbyterian journal, the representative of an ancient and presumably honorable religious sect, is a ruffian and a blackguard, while the editor of a dramatic paper, and one thoroughly representative of its constituents, is a scholar and a gentleman? Yea, verily!"

In behalf of religious journals and journalists, it may be said that the wild *Mid-Continent* and its woolly editor are not entitled, perhaps, to be regarded as wholly representative of their class.

✣

It seems that Willard Spenser, who has an independent way of conducting his successful comic opera company on business principles and who finds that THE MIRROR answers all his requirements in placing business announcements before the managers of the country, has been lied about in consequence by the ragtail contingent of the hungry and unappeased.

Mr. Spenser says that a statement has been circulated, presumably from some such source, that Mr. French has canceled Princess Bonnie's time at the Broadway Theatre because Eleanor Mayo and Frank Daniels would not be in the cast.

As a matter of tact no artists' names are mentioned in Mr. French's contract, Mr. Spenser simply being required to furnish the Princess Bonnie Opera company. The report in question is characterized as utter rot.

LIZZIE MACNICHOL.

It was by the merest chance that Lizzie Macnichol, the popular contralto of the Rob Roy company, went on the stage. She comes of an old Scotch family and inherited all the prejudice of her countrymen against the playhouse. Her mother had never entered a theatre until she was forced there to witness her daughter's success, and long after Lizzie had declared her intention of accepting an engagement Mrs. Macnichol prayed Heaven the venture would be a failure.

The contralto was born in Washington, D. C., not so very many Summers ago, and received vocal instruction from Kimball in her native city, and from Agramonte in New York. She appeared in the concert world here and made a success, and was engaged as contralto at Dr. Chapin's old church. One day Charles Bassett, the tenor, asked her why she did not go on the stage. She replied that she was satisfied with what the concerts and churches brought her. But Mr. Bassett spoke about her voice to Gustave Hinrichs, at that time manager of Mrs. Thurber's American Opera company and Mr. Hinrichs asked her if she would consent to appear with the company one night in Philadelphia as an experiment. She consented and made her debut as Lazarillo in Maritana on June 1, 1888, and, of course, the manager did not let her go again.

She stayed with the American Opera company some time, singing all the works presented. In 1890 she became a member of the Emma Juch Opera company, singing in Faust, Lohengrin and other operas.

Miss Macnichol's present engagement with the Rob Roy company is her first experience in light opera, and it is hardly likely to be her last. She has received several offers for grand opera this season, but she intends to remain where she is. She has unquestionably contributed in no small measure to the success of this popular opera.

In addition to a voice of exceptional quality and rare sweetness and an irreproachable method, she is also a clever comedienne, possessing all the dash, vivacity and spirit required by the part. She is nightly applauded by the audience, and she is idolized by her fellow singers.

BUSY COMPOSER STAHL.

Richard Stahl came over to New York from Philadelphia one day last week and he found time for a brief chat about his work with a MIRROR man.

"I have been engaged to compose the music for a comic opera entitled The Ahkoond of Swat," said Mr. Stahl. "George H. Broadhurst, a young Chicagoan, has written the libretto. He has certainly shown remarkable facility in this line. Another opera by the same librettist is also under way, and I shall compose the music for that, too. It is founded on 'Francesca da Rimini,' and it will be a pure romantic opera comique on The Sea King Order. The opera has been contracted for by a well-known manager and will be finished by Oct. 1.

"Another bit of news. I have secured the sole and exclusive rights from the publishers to dramatize 'The Heavenly Twins,' and I am hard at work on it now and expect to finish it soon. I shall retain the original title, of course, but I shall utilize only certain portions of the book, making the twins the central characters. It will be a comedy, with music *ad lib*.

"Negotiations are also pending with a well-known German librettist for a new comic opera, to be produced first in Germany. I have furnished the theme for the libretto and will compose the music. It is the intention to have the opera ready for the Summer, which is the favorite season there for light productions. A new melodrama, for which I have chosen the title In Satan's Power, has also been outlined by me.

"A new instrumental composition of mine, entitled 'The American Girl Waltz,' will shortly appear in the *Ladies' Home Journal*. I have also composed a concert waltz entitled 'Southern Beauties' dedicated to John Philip Sousa, the March King. It is now in print and will shortly be issued by the John Church Music company. Of late there have been issued quite a number of new vocal and instrumental compositions of mine and they all seem to be quite in demand, my waltz song 'Love Me for Old Love's Sake' having already a sale of 15,000 copies and it was issued only about four weeks ago."

ACCIDENT TO AN ACTOR.

Henry Burkhardt, of The Limited Mail company, met with an accident during the progress of that play at Peru, Ind., the other evening. In the last scene the heroine of the play, personated by Louise Osborne, is placed on a log and a buzz-saw is started. It was the part of Mr. Burkhardt to go to the woman's rescue.

On this occasion Mr. Burkhardt started to perform his part. His foot slipped, he fell over Miss Osborne, and his left hand came in contact with the saw, which nearly severed his finger.

A surgeon dressed the injury, and put Mr. Burkhard's hand in splints. He was unable to appear with the company again for several days, but resumed his part in Cincinnati on Sunday.

CORDRAY BEATEN.

Gifien and Neill telegraphed to THE MIRROR from Portland, Ore., on Saturday as follows: "Honorable managers and methods have been sustained in Oregon. The injunction proceedings instituted by John T. Cordray under a contract made by misrepresentation to prevent our company from appearing at the Marquam Grand Opera House has been dismissed by Judge Shattuck as a wilful falsification of facts."

WHEATCROFT'S STUDENTS' MATINEE.

The students of Nelson Wheatcroft's Dramati School appeared last Thursday afternoon at th Empire Theatre in three one-act plays.

The opening piece was Uncle Rodney, an idyl of the Catskills, which proved rather conventional. The scene is laid in a farm-house in the Catskills. Tom Rodney has met Julia Van Cott, a rich and fashionable girl, during his sojourn in the city. Mrs. Van Cott, Julia's mother, although of humble birth herself, objects to the marriage of the young people, but finally consents on condition that Uncle Rodney, Tom's father, leave the homestead, and go to California. Uncle Rodney in fact suggests this compromise himself, but Tom and Julia protest so vigorously that Mrs. Van Cott submits as gracefully as possible to the inevitable. The old farmer is allowed to remain at home, and the young couples are to be duly united in matrimony.

Louise Williams proved in the part of Milly that she has the qualifications for a vivacious soubrette. Herbert Fransburgh gave a good character sketch of Rodney Shipley. William Kittredge, Virginia Ayres, and Channez Olney also did well in their respective roles.

Romeo's First Love, the second piece, is a clever conceit by A. E. Lancaster. The piece deals with Romeo's love for Rosaline, who is referred to several times in Shakespeare's tragedy as having preceded Juliet in Romeo's amorous fancy. Mr. Lancaster's verse is smooth and rhythmical and offers a skilful imitation of Shakespeare's manner.

Rosaline is presented as a heartless coquette, who is in love with Tybalt, but accepts costly presents from Romeo, and succeeds in making him very miserable. Finally, Benvolio shows Romeo a miniature of Juliet, and then points out the beautiful Capulet in person, thus driving the love of Rosaline out of Romeo's heart. Mr. Lancaster has endeavored to imagine scenes that might have taken place between Rosaline and Romeo, just previously to the latter's being induced by Benvolio to accompany him and Mercutio, masked, that evening to the mansion of the Capulets, where an entertainment was to be given.

Mae Fowler did comparatively well as Romeo, but why should Mr. Wheatcroft have cast a young woman for the part of a love-sick swain? Corona Ricardo, who is both comely and competent, was a good selection for the part of Rosaline. William Kittredge as Benvolio, and Bertha Straus as Lady Montague, acquitted themselves with artistic credit. Mr. Wheatcroft appeared as Tybalt.

The last piece, All For Nothing, was billed as an eccentricité, adapted from the French by Adeline Stanhope. It afforded the opportunity for Emma B. Kemp to give a capital sketch of a passionate and explosive Spanishwoman. Beth Franklyn was almost as good in her way as a self-possessed Frenchwoman of a most eccentric turn of mind. Holden Chandler made the most of the small part of the Vicomte.

The performance was attended by a fashionable and appreciative audience.

THE VIKING PERFORMANCES.

Estelle Clayton has made arrangements to present The Viking, a new comic opera, at Carnegie Music Hall for one week commencing on May 6. These performances are to be given under the direction of A. M. Palmer and other New York managers, and the proceeds will go to the Actors' Fund of America.

The libretto of The Viking owes its authorship to Miss Clayton, and the music was composed by Emma R. Steiner and the late E. J. Darling. Max Maretzek has orchestrated and arranged the score. W. L. Lykens, Miss Clayton's manager, announces that there will be an all-star cast made up of operatic artists who are not otherwise engaged during the second week in May.

Following The Viking performance, Miss Clayton, assisted by other ladies of the theatrical profession, will hold a reception each evening at Carnegie Hall. A number of actresses have volunteered their services to sell flowers in the lobby and officiate at the various booths. In addition to the box-office receipts, all the proceeds from the sale of flowers, refreshments, etc., will be donated to the Actors' Fund.

Miss Clayton is confident of making the undertaking an artistic and pecuniary success, and is devoting all her time and energies to that effort. The management of Carnegie Hall have donated a cheque of $750 toward the rental. George Gould has sent a cheque of $500 for a box on the first night of the Viking. Mayor Strong has sent $100 for a box on the same evening. So far Miss Clayton has secured several thousand dollars from various sources towards defraying the expenses of the venture.

THERE WAS NO INDIFFERENCE.

Several articles have appeared in the Denver and other Western papers criticising the members of certain theatrical companies because they did not attend the funeral of Mrs. Edwin Clifford, who died recently in Denver. The body was deserted by everybody except the undertaker, and the dead actress' fellow-players were accused of cruel and selfish indifference. The companies at that time in Denver besides the Western Faust company were the Marie Burroughs company and the Pawn Ticket 210 company.

Edward J. Abram, manager of the Faust company, said yesterday to a MIRROR man: "It is true that no one accompanied the poor woman's corpse to the grave, but the members of the companies mentioned are not to blame. They were all most anxious to attend the funeral, but the doctor who had care of Mrs. Clifford reported to the local Board of Health that she had died of diphtheria. The Board immediately quarantined the body and the house in which it lay and the members of the different companies were prohibited from attending the obsequies, which were performed very hurriedly. Indeed, it was feared for some time that the disease would spread, and each member of the Faust company was examined."

A LEAGUE ANNIVERSARY.

The Professional Woman's League held its annual reception at the Hotel Brunswick last Thursday. Mrs. A. M. Palmer, the president, read an address, and Mrs. Edwin Knowles, after a statement of the finances, urged the need of funds for loans and free instruction in singing and dancing.

Mrs. Eliza Armstroug Whitney read an essay on "Man," Dora Valesca Becker played on the violin, and with Misses Phipps and Madame Van den Hende gave an instrumental trio, Mary Louise Clary sang, Mable Phipps rendered a piano solo, Fraulein Rutscherra sang, and there were other musical numbers by Freida Simonson and Juanito Manen.

Many prominent women were present to congratulate the League on its progress, and a social tea followed.

The New York Central possesses the three essentials of safety, speed, and comfort. "

PHOTOGRAPHS FOR OUR READERS.

Copyright by Falk.

EMMA EAMES.

The above portrait of the celebrated prima donna, Emma Eames, has been reproduced from one of the cabinet photographs of seven famous artists that THE MIRROR is furnishing to its readers, in accordance with the coupon plan inaugurated last week. These pictures are made by the Automatic Photograph Company from original negatives by Falk, and they are copyrighted. They are photographs from life—not copies—and they are excellent in detail and finish.

In answer to many inquiries, we wish to say that a different photograph will be forwarded to one person for every coupon sent, accompanied by the requisite postage stamps. Persons sending additional coupons should specify the subjects they have received previously in order to prevent duplications.

Cut out the subjoined coupon and send it with *two* 2-cent stamps to THE DRAMATIC MIRROR, 1432 Broadway, New York, and you will receive by return mail a cabinet photograph of one of the following artists:

Edwin Booth,	**Joseph Jefferson,**
Mme. Modjeska,	**Rose Coghlan,**
Emma Eames,	**Julia Marlowe,**

Jessie Bartlett Davis.

[MARCH 9, 1895.]

MIRROR PHOTOGRAPH COUPON

Name _____

Town _____

State _____

Two 2-cent stamps for postage, etc., must accompany this coupon.

A SPECIMEN ACKNOWLEDGMENT.

BOSTON JOURNAL, }
BOSTON, March 2, 1895. }

To the Editor of The Dramatic Mirror:

SIR.—I have received your photograph of Edwin Booth, and it is one of the best photographic reproductions I have seen. Your enterprise in sending these valuable pictures should be appreciated by everybody. I shall have the complete set.

Very truly, F. H. CLAFLIN.

CHARLES KLEIN'S RETURN.

Charles Klein, who returned from Europe last Saturday on the *New York*, chatted about his trip to a MIRROR representative yesterday.

"As you probably know," said Mr. Klein, "I have only been absent three weeks and-a-half. I went to England on account of the death of my mother. In the circumstances I naturally did not attend any theatrical performances in London, but I heard about the pieces that were mostly talked about.

"It appears that Oscar Wilde's piece The Importance of Being Earnest is a great go. The five o'clock performance of An Ideal Husband for the convenience of early husbands was so well patronized at the Haymarket that it is to be repeated. It gave the early husbands ample time to get home for dinner.

"The Case of Rebellious Susan and The New Woman are still enjoying prosperous runs. There is quite a craze at present in the London Music Halls for the pantomime and spectacular ballet.

"By the way, there is a likelihood that George Alexander will produce The District Attorney, but nothing has been settled in that respect. My brother, Herman Klein, who is the musical critic of the *Sunday Times*, has the matter in charge.

"I had a delightful time on my return trip on the *New York*. Howard Gould and Mark Twain were on board. The only Mark made a humorous speech, in which he gave his experience on a trip from London to New York twenty-three years ago. He said among other things that the only cure for sea-sickness was to stay ashore. Now that I'm back again, I purpose to finish a comedy-drama on which I have been at work for some time."

THE EMPIRE BILL TO CHANGE.

John a Dreams will be produced at the Empire Theatre on March 18. Charles Frohman wanted to postpone the production and continue the run of The Masqueraders until April 6, but Beerbohm Tree insisted upon the earlier date.

TELEGRAPHIC NEWS

CHICAGO.

Few Novelties, but an Interesting Array of Attractions—Hall's Gossip of the Theatres.

[*Special to The Mirror.*]

CHICAGO, March 4.

With the exception of the return of that fine young actor, Otis Skinner, to the Grand Opera House, we have very few changes at the down-town theatres this week. Mr. Tree has made a distinct hit at the Chicago Opera House, where he was seen last week in The Red Lamp, The Ballad Monger, Captain Swift, The Bunch of Violets, and Hamlet. To-night he pleased a large audience with his Falstaff, and during the week he will appear for the first time in Ibsen's Enemy of the People. He has made a social hit, too, and after the performance Saturday night he gave a delightful supper at the Auditorium to a few friends. His business has been large. Francis Wilson follows him next week in his new opera, for which Manager Al. Canby is here to pave the way.

I have heard so many "hard luck stories" from my professional friends this season that I cannot resist the temptation of telling the experience of a colored thief who robbed a jewelry store here the other day. The bare-headed proprietor chased him for two blocks, calling for the policeman who never came, when suddenly he turned a corner and encountered the funeral cortège of a police officer. Enough policemen to capture an army of crooks got out of the carriages, and the thief was so astonished that he gave up without a struggle. If that wasn't hard luck I never heard of it.

Otis Skinner was welcomed back to the Grand by a fashionable audience to-night, and Clyde Fitch's pretty play, His Grace de Grammont, was well received. Mr. Skinner will devote his second week to repertory.

The many professional friends and admirers of that thorough gentleman and capable critic, Elwyn A. Barron, of the Chicago *Inter-Ocean*, will no doubt be pleased to learn that he has recovered sufficiently from his recent severe illness to go South to Pass Christian, Miss., where he will remain until midsummer, probably. Meantime Charlie Nixon will continue the work.

Sadie Martinot and Max Figman have made a pleasant impression at the Schiller with their little comedy, The Passport, which will continue through this week. Wilson Barrett follows in The Manxman.

At Hooley's the Princess Bonnie has drawn good houses and the opera and company have been well received, Miss Mayo and Frank Daniels carrying off the honors. The engagement is for three weeks.

The Chicago *Evening Post* successfully opened an exhibition of artistic posters to-day. Those of The Masqueraders, The New Boy, The Twentieth Century Girl and The Birth of Venus were conspicuous. That Masquerader poster, by the way, is as effective, I think, as the Keeley cure.

The Forty Club's February dinner at the Wellington last Tuesday was a very enjoyable affair. The Club guests were Mr. Tree and his manager, Mr. Harrison; C. J. Abud, Will S. Rising, and Willard Spenser.

Louise Beaudet's company left for Cleveland the middle of the week. She started to enjoin Miss Martinot from appearing at the Schiller when her second week was canceled in favor of The Passport, but Manager Prior patched matters up and sent Treasurer Godenrath along with the company to see that he got his dues. Mr. Wolf sued for salary before the company left.

Arthur Byron writes me that a new soubrette named Miss Fluffy Duff is soon to join his father's company. I fear that Arthur is playing peek-a-boo with me.

Thomas W. Keene has had an excellent week at McVicker's, where his manager, handsome Sam Kingston, poses for living pictures. Mr. Keene remains another week, and then gives up the stage to the Hagenbeck animal show.

Society circles are deeply stirred over the prospect of the dog show this week and grand opera at the Auditorium next week.

In the temporary absence of Lyman B. Glover, dramatic critic of the *Herald*, David E. Sasseen, the former critic, now general representative of Kohl and Middleton, is doing the work.

This is the last week of 1492 at the Columbia. Last Monday was a souvenir night, and piano copies of "Ben Bolt" were given out in honor of Trilby. There will be another souvenir given out this week.

Speaking of souvenirs reminds me that I have recently received two handsome ones from the Empire Theatre—one the anniversary souvenir, a gilded candelabra, and the other the dainty silver bon-bon basket of The Masqueraders.

Old Glory had a big opening last night over at the Haymarket.

John Kernell crowded the Alhambra twice yesterday with McFadden's Elopement and at the Academy of Music The South Before the War had two big houses. Next week Kernell goes to the Academy and The Devil's Auction comes to the Alhambra.

John P. Hopkins' leading artists this week are Signor Tagliapietra, Burt Sheppard, Sam and Kittie Morton and Bogert and O'Brien. The stock company plays The Black Flag. Regards to Nat Goodwin. Edwin Thorne please write.

Joseffy plays at the Auditorium with the Thomas orchestra this week.

The Sunday afternoon popular concerts by the Chicago Marine Band at the Schiller are very popular. The band soon goes on tour.

John W. Dunne and Ben M. Giroux left for the East last week.

Severus Schaffer, the great juggler, is a big card at the Royal Winter Circus, and Manager Frank Hall is giving some hang-up continuous vaudeville shows at Havlin's and his Casino.

The new play, Special Delivery, was well received yesterday over at the Lincoln.

Sam T. Jack's Burlesque Shows at his Madison Street Opera House continue to draw well, and there are excellent variety bills at the Olympic and the Lyceum.

The last number of the Chicago *Times* was published yesterday morning, and to-day the first *Times-Herald* made its appearance, under the new management.

Your Toledo correspondent dropped in on me for a chat last week.

I have a copy of Arthur Hornblow's new translation, "The Demi-Virgins," and it is mighty interesting reading.

Rather dull here now. No new soubrettes and few good stories. People seem to have no heart for funny stories these days. "BIFF" HALL.

WASHINGTON.

Washingtonians Enthusiastic Over The District Attorney—The Kendals in Repertoire.

[*Special to The Mirror.*]

WASHINGTON, March 4.

The District Attorney on its presentation to-night at Allen's Grand Opera House by T. Henry French's admirably strong company scored an emphatic success. An immense audience that comprised many notables high in official and diplomatic life was in attendance. The play was followed throughout with the closest interest, and the evidence of applause and approval was given with a genuine ring. The climax of the third act caused the curtain to be rung up four times. It is the general subject of remark among first-nighters that The District Attorney is a strong and distinctively representative American drama of the times. A big week is assured. The Black Crook's engagement last week was so satisfactory that a return date is asked for. Lillian Russell next.

Mr. and Mrs. Kendal in Tom Taylor's Lady Clancarty opened their engagement at the New National Theatre to an excellent gathering. A Leader of Men, The Second Mrs. Tanqueray, and A White Lie comprise the week's list of presentations. Charley's Aunt crowded this theatre nightly during the engagement just closed. Sol Smith Russell is the next underlined attraction.

The County Fair's magnetizing influence has not worn off, judging by the attendance to-night at the Academy of Music. Marie Bates as Abigail Prue and a good company gave an excellent performance. Primrose and West's Minstrels had a prosperous week. Charles E. Blaney's farce comedy, A Railroad Ticket, follows.

Dan McCarthy in The Pride of Mayo opened well at Butler's Bijou Theatre. The Police Patrol closed a fair engagement. The Tornado next.

Russell Brothers' Specialty company at the Lyceum, rang the curtain up on a full auditorium, giving satisfaction with a well arranged bill. Hyde's Comedians had a successful stay. Bob Fitzsimmons' Specialty and Athletic company follows.

Charles S. Abbe, of The District Attorney company, will be a member of the Summer comedy company at Allen's Grand Opera House.

The month of May at the Academy of Music will be taken up by the Hinrichs English Grand Opera company. The engagement commences April 29, lasting five weeks.

Tom Jefferson will revive the old melodrama, The Shadows of a Great City, next season. It will be given by Joseph Jefferson's supporting company during that comedian's regular midwinter vacation.

The opera of Dorothy was repeated by the Columbian University Players at the Grand Opera House Friday afternoon. The college boys acquitted themselves in a highly creditable manner.

The season of A. Y. Pearson's Police Patrol will close at Wilkesbare, Pa., next Saturday night.

Coronet and Coin, a new comic opera by Hubbard T. Smith and D. B. McLeod will receive its first production at the Academy of Music April 25. The book is written by George Fort Gibbs and satirizes some of the modern social customs, the accustomed disposition of European titles wherever the market is the best being the theme of the plot. JOHN T. WARDE.

BOSTON.

Cold Weather Demoralizes Grand Opera Singers—John Drew, Mrs. Potter, Pauline Hall.

[*Special to The Mirror.*]

BOSTON, March 4.

New England weather has been playing sad havoc with the Metropolitan Opera House company at the Mechanics' Building Auditorium. The abrupt change from Washington to Boston had its effect, and there has been a change in cast almost every night. Jean de Reszke opened with the company, but did not sing again the first week. Sybil Sanderson was too ill to appear in Manon, and a mediocre performance of Carmen was substituted. Maurel sang Falstaff while ill, rather than disappoint the audience, but as a result he was unable to do Rigoletto. The other leading members of the company have been less afflicted. There is some talk of a return engagement in April, but it is safe to say that there are many of the present season ticket holders who will not repeat their investments unless they are guaranteed that the stars of the company will appear at some of the regular performances, and not be reserved for the extra nights.

Jean de Reszke continues ill and the opera had to be changed to-night from Lohengrin to The Huguenots. Mantelli is also ill. Great disappointment and disgust are expressed by ticket holders.

John Drew's return to Boston is one of the events of the night. He drew a large and fashionable audience to the Hollis Street and The Bauble Shop, as a novelty, proved most attractive. Mr. Drew is to make a longer stay than usual this year, and several novelties, so far as Boston is concerned, will be presented.

Pauline Hall's engagement opened auspiciously at the Museum to-night where Dorcas was given for the first time here. Miss Hall has made Boston her Summer home, but judging from the house to-night she will be even more popular when playing in the Winter season.

Mrs. Potter and Mr. Bellew received a rousing greeting at the Columbia to-night, when they began their first Boston engagement in two years. Charlotte Corday was the bill and, it is safe to say, judging from the success to-night, the theatre will be crowded all the week. Francillon, Camille, and Therese will be revived before the season ends.

Fanny Davenport is doing a phenomenal business at the Boston, and the great theatre is jammed to the doors at every performance. Gismonda has made a tremendous success here, and the engagement will break records. As a spectacle the piece is the biggest hit that has been seen here for a long time and Miss Davenport and Mr. MacDowell have won new honors by their work.

John Mason and Marion Manola-Mason returned to Boston to-night and revived Friend Fritz at the Bowdoin Square. I hear rumors that there will be a stock company established at this theatre next season with Mr. and Mrs. Mason at its head. The organization will be seen in the production of the Sutton Vane melodramas.

Joseph Haworth is in the second week of his engagement at the Castle Square. Ernest Lacy's Rinaldo has proved an important addition to Mr. Haworth's repertoire, but he will not depend upon it and this week he gives Rosedale, Richelieu and Hamlet as well as his newer work.

Our Uncle Dudley is doing exceedingly well at the Bijou Opera House and to-night a large delegation of George W. Wilson's friends from the Lancers were present. Trixy Friganza is to sail for Europe in a few days to appear at the Gaiety.

Murray and Mack opened an engagement at the Grand Opera House to-night, and Finnegan's Ball was given by a clever company.

The Bostonians are drawing big houses to the Tremont. Prince Ananias has "caught on" in great shape, and the production is winning great praise. Eloise Morgan has made a special hit, while Caroline Hamilton and the old favorites are exceedingly well received. Robin Hood is to be revived next week.

The Twentieth Century Girl has had a very good week at the Park. The most genuinely funny thing in the whole performance is the droll work of Bertie Dyar, who, without saying a word, has made the hit of the piece.

The other attractions in Boston are: Keith's, continuous vaudeville; Palace, The Police Inspector; Grand Museum, Katherine Rober in Fanchon; Lyceum, Albini's Entertainers; Howard Athenæum, variety.

Charles T. Rich, the popular assistant manager of the Hollis Street, will be given his annual testimonial on March 31.

The feature of the remainder of the season will be the production of Trilby at the Park next Monday. The principal parts as now assigned are: Trilby, Virginia Harned; Svengali, Wilton Lackaye; Taffy, Burr McIntosh; the Laird, John Glendinning; Little Billee, Alfred Hinchmann. Others in the cast are Mathilde Cottrelly, Bertha Welby, Grace Pierreponte, Lucile Nelson, Robert Paton Gibbs, Reuben Fax, Leo Dietrichsen, and Herbert Ayling.

Boston is to take its turn arranging for a benefit to Pauline Markham. Colonel Austin has tendered the use of the Palace for March 24.

H. Gittus Lonsdale has resigned from the Manola-Mason company.

Joseph Haworth may give The Bells, Richard III., and Louis XI. before the season closes.

Louise Horner has returned to the cast of Our Uncle Dudley after a brief absence on account of serious illness.

Nat C. Goodwin is to have a new play by Madeleine Lucette Ryley for next season.

Melba is to have a one-act grand opera in English by Victor Herbert, composer of Prince Ananias. She will produce it in London next year.

The date for the benefit to W. H. Bartholomew at the Grand Opera House is March 15.

John J. Braham gives up his bâton at the Museum in a fortnight, and goes to Hoyt's Theatre, New York.

Charles W. Arnold, the press agent of the Grand Opera House, is writing a novel entitled "Repent Ye." The hero is a clergyman.

Henry B. Harris is to have his annual testimonial at the Columbia 31.

Manager G. H. Bacheller has completed arrangements whereby the store adjacent, on the site adjoining Boylston Place, will be converted into a lobby for the Lyceum Theatre. This will increase the entrance way of the theatre to about sixty-five or seventy feet.

Emma Eames-Story, Lilian Nordica, and Annie Louise Cary-Raymond were the guests of honor at the reception given by the Pine Tree State Club at the Brunswick last week.

The Cadets will realize about $8,000 from the advance auction sale of seats for their theatricals.

Eloise Mortimer, prima donna of the Wilbur Opera company, playing in Haverhill, left suddenly on Saturday without giving any reason.

Edwin Morse, of the Tremont, one of the best stage carpenters in the country, died on Sunday of pneumonia, aged fifty.

Marion Manola did not appear in court to-day to press the charge of larceny against Lowell Mason. In spite of a desire to have the case settled and dismissed, Lowell Mgson insisted on its continuance to Tuesday, and if Manola ignores the subpœna as a Government witness she may be prosecuted for contempt of court.

How is this for a blue law? In the legislature last week the joint judiciary committee reported a bill to amend the law as to public diversion on the Lord's day, so as to read: "Whoever is present at a game, sport, play or public diversion, except a concert of sacred music, upon the Lord's day, shall be punished by a fine not exceeding $5 for each offense." The bill also adds to the law this provision: "And the proprietor, manager, or person in charge of such game, sport, play, dancing, public diversion or entertainment, other than such concert of sacred music, shall be punished by a fine not less than $50 and not exceeding $500 for each offence. It also provides that municipal authorities "shall not grant a license for a concert of sacred music nor for any such theatrical exhibitions, public shows, public amusements or exhibitions of any description whatsoever to be held on the Lord's day." It also cancels and revokes all such existing licenses.

Louise Mackintosh, of Joseph Haworth's company, made a hit at the Romance of the Day performance on Feb 26, when she read the prologue in a delightful manner.

Rosa France is dying at the home of her mother, Rachel Noah, in this city. She has inflammation of the nerves and cannot recover.

Isaac B. Rich has offered to give up his license for Sunday concerts at the Hollis Street if the Aldermanic committee desires it.

Blanche Walsh fainted on the stage the other night during a performance of In Mizzoura, but she pluckily played out the evening.

Florence Marie Enneking has made a special hit in Our Uncle Dudley, taking an important part at short notice. JAY BENTON.

BEAUTIFUL COMPLEXION!
BEAUTIFUL WOMAN!
Tablets de Beauté
MAKES BOTH.
Postpaid by Mail, $1.00 per box. THE KORRIZO CO., NEW HAVEN, CONN.

PHILADELPHIA.

Successful Plays of Last Week and Current Attractions—Theatrical Gossip.

[*Special to The Mirror.*]

PHILADELPHIA, March 4.

The District Attorney undoubtedly received a warmer recognition from the press and from theatre-goers than any play seen here this season. Every one who saw it speaks of the literary merit of its construction, the strength of the situations and the consummate skill of the company and its interpretation. Wilton Lackaye retired frm the cast after Tuesday night, the part of John Stratton being taken by William Courtleigh. The cast from the first was one of the most marked in strength ever seen in this city. The beginning of Lent scarcely made a ripple in the tidal wave of business this play brought to the Walnut Street Theatre. Julia Marlowe follows in repertoire, giving School for Scandal this evening to a large attendance.

The War of Wealth opened to the capacity of the Chestnut Street Opera House, and there has been no falling away in receipts since. The scenic pictures are the finest that could be imagined. It begins with a novelty in the stage-dresser's art, and so does it end. The realism of the fire scene in the first act came so near to an actual conflagration that the management wisely cut it out. The play as a constructive work is quite trite and conventional. It remains a second week.

Flams at the Park has had an excellent week. The Passing Show follows with a large advance sale, opening to a heavy attendance this evening.

E. H. Sothern's engagement at the Broad is in advance of all others he has ever had in this city. His repertoire is the same and his company one of merit. This week, A Way to Win a Woman, Captain Lettarblair, and Lord Chumley will be the bills.

Finnigan's Ball was the weakest performance given this season at the Empire. The present is the last week of the Empire Theatre. The lease has expired, the site has been sold, the house comes down, and a new hotel goes up. Managers Worrell and Taylor are not pleased with the way in which the owner of the property has dealt with them, and at this wiring there is a proposition which, if not accepted, may be the means of inaugurating a law suit. Primrose and West's Minstrels are on this week, opening to a heavy attendance. The advance agent of The County Fair is here, and was booked to follow, and the fact of the theatre being about to be demolished has caused complications.

The Standard, with Joseph Ransome in Monte Cristo and La Tentation, enjoyed an excellent week, playing with the exception of Wednesday to the capacity of the house. The cast is not altogether even, but it is quite strong, and the scenery new and artistic. Lost in London, with Newton Beers in the leads, is on.

Down in Dixie packed the National all week. It was one of the great hits of this remarkable season at this popular house. On the Mississippi follows, and there will be no decline in receipts, judging by the first performance this evening.

Ward and Vokes in A Run on the Bank did an enormous business at the People's. Ward and Vokes are not only original, they are natural, and their company could scarcely be equalled. The Devil's Auction follows, and business opens big to-night.

Gilmore's Auditorium follows the great week of Sandow, which was over $12,000, with Weber and Field's Own company, which played to enormous business. The principals give a new act. Lottie Gilson's bronchial affection grows more serious. The Black Crook comes for a fortnight's run, and began with a hurrah to-night.

Russ Whytal's Taps appears to have captured the critics. It is admirably performed, and is written with skill. This week another curtain-raiser, Agatha Dene, by the same author, is given. Mrs. John Drew appears in Married Life at the Girard for her final week.

Kate Claxton repeated her success at the Grand Opera House in The Two Orphans, the receipts being nearly $5,000. She remains another week, appearing in Tide of City Life, a version of Tom Taylor's Ticket-of-Leave Man. The attendance is usually to the capacity.

Over at the Kensington Side Tracked is the bill for the current week.

The Heart of Africa is at Forepaugh's.

Things remain at the Bijou in the same condition—congested audiences at all performances.

Carncross' Minstrels closed the thirty-second season Saturday night, six weeks in advance of former years.

Fred. Stinson, of the Julia Marlowe company, has been here a fortnight.

Mr. Tillotson, in advance of The District Attorney, did more newspaper work ahead of his attraction than was ever before known in this city.

Madame Louise Natali goes on the road with Gilmore's Band until the commencement of the Summer season of grand opera. EDWIN RUSHTON.

CINCINNATI.

Richard Mansfield in Repertoire—The Lilliputians and Other Attractions—Notes.

[*Special to The Mirror.*]

CINCINNATI, March 4.

Richard Mansfield began his annual engagement here to-night at the Walnut in Napoleon Bonaparte. There was a large and fashionable audience present. The sale of seats for the week has been very large. Mr. Mansfield's repertoire this week is varied enough to test his versatility in every way. In addition to Napoleon, he is also to present Arms and the Man, Parisian Romance, Beau Brummell, Prince Karl, The Scarlet Letter, and Dr. Jekyll and Mr. Hyde. Off the Earth is the next attraction.

The Liliputians are in for a big business at the Grand in Humpty Dumpty Up to Date. Rice's company in 1492 follows.

Jules Walters in Side Tracked drew the customary Sunday houses at Havlin's yesterday. Underlined are Tim Murphy and Eugene Canfield in Alimony.

George W. Monroe in My Aunt Bridget is at the Fountain. It is followed by Lily Clay's company.

The People's was crowded yesterday by an audience to see the New York Vaudeville Stars. Next comes Hyde's Comedians with Helene Mora.

Elmer Vance's The Limited Mail is at Heuck's with a good outlook. Next comes A Baggage Check.

The Burglar packed Robinson's yesterday, and is in for good business.

There is an entire change of bill at the Pike, now under the charge of Louis Nash as resident manager. Severus Schaffer, Robert Stickney and daughter, and the Royal Japanese troupe are the most prominent features on the bill for this week.

Max O'Rell delivered his lecture on "Woman" at the Odeon Saturday night.

Several years ago, when hypnotic exhibitions were the rage, a city ordinance was passed prohibiting public performances in which experiments in hypnotism were made. Under this ordinance the authorities compelled the management of the Fountain and Pike to cut out of their respective programmes for the past week the acts of Agnes Charcot and Fox.

Lizzie B. Raymond, at the People's with Sam Devere's troupe, for the first time in seven years was compelled to miss a performance last week. She suffered intensely from inflammatory rheumatism and was unable to appear after Wednesday. She hopes to be able to rejoin her company by the end of the week. WILLIAM SAMPSON.

ST. LOUIS.

Rose Coghlan in The Modern Duchess—Mansfield's Offensive Speech—Off the Earth.

[*Special to The Mirror.*]

ST. LOUIS, March 4.

At the Grand Opera House last night Rose Coghlan, supported by John T. Sullivan and a strong company, presented for the first time on any stage her new play entitled The Modern Duchess written by Charles Bell. It is a comedy-drama in three acts and the leading characters all move in London society. The story is interesting and treats of the too prevalent number of marriages of young men of the best social position with women of the stage who have sought notoriety and achieved it, more by their escapades than from any talent they possess.

Miss Coghlan appears as the wife of one of these aristocratic young bloods, and who earlier in life was a favorite at the Gaiety Theatre. The marriage leads to complications, which afford the means of bringing forward vulgar relations of the actress. There are several powerful situations in the play, and Miss Coghlan acts them in her thoroughly artistic manner. Mr. Sullivan appears as a typical London man-about-town, a character in which he is perfectly at home. The cast includes Hattie Russell, Beatrice Moreland, Lottie Lynne, Fanny Denham Rouse, Henry Jewell, Courtenay Thorpe, Charles Coote, Brereton Thorpe, Franklyn Roberts, and Edwin James.

Off the Earth had its first presentation at the Olympic Theatre last night with all its gorgeous costumes, bullets, and stage effects. Eddie Foy was seen at his best in the part of Cluster.

Lottie Collins began an engagement at the Hagan last night in a one-act opera, Devilbird, and the rest of the programme was made up with the latest vaudeville novelties and hits.

Pawn Ticket 210, with Amy Lee in the leading character, is the attraction at Havlin's Theatre this week.

Peck's Bad Boy opened at the Standard Theatre yesterday to two big audiences for a week's run.

Pope's Theatre held one of the biggest audiences ever inside of its doors yesterday, with Amelia Glover as the leading vaudeville attraction, and the well-known drama, Michael Strogoff, given by the capable stock company.

Ben Harney, the sculptor, has just completed a bust of the late manager, John W. Norton, which is said to be an excellent likeness. It will probably be purchased by the Elks order and friends of the late manager, and placed either in the Elks room or Grand Opera House.

Richard Mansfield was called before the curtain at the Hagan last Wednesday night during the performance of A Parisian Romance, and made a speech, in which he insulted the audience present by saying that he did not care what St. Louis people care or say about him; that he was playing for the money that was in it, and did not see why an actor should make a speech to a small audience.

Gail Bahar, wife of Harry Clarke, fell from a wire while rehearsing an aerial dance, Saturday night, at Pope's Theatre, and broke her leg in two places.

Jennie Dickerson, formerly of The Fencing Master company, a sister of Josephine Morse, leading lady at Pope's, arrived to-day on a visit to the latter.

Arthur Geserich, treasurer at the Hagan, will benefit March 25 with Hallen and Hart.

W. C. HOWLAND.

CLEVELAND.

Olga Nethersole in Camille—Hanlon's Superba—Other Bills—Grace Vaughn's Escape.

[*Special to The Mirror.*]

CLEVELAND, March 4.

Olga Nethersole appeared to-night as Camille at the Euclid Avenue Opera House before a representative audience that completely filled the theatre. It was an artistic production, and received much praise. The company is excellent, being headed by Maurice Barrymore. Frou-Frou, Romeo and Juliet, and The Transgressor are underlined. Next week, The Lilliputians.

The Lyceum Theatre was crowded to-night to see Hanlon's Superba, which remains all week, and will be followed by Thomas Keene and the Oliver Twist company, who divide next week.

Robert Gaylor as Sport McAllister delighted a large audience at the Cleveland Theatre to-night, and will continue to do so all week. Next week, Special Delivery and The Ship of State will be the attractions.

The Star Theatre has for its attraction this week, Stroh's Vaudevilles, their initial appearance here. They were favored by good houses both afternoon and evening. Sam Devere's company next week.

Manager Hartz and wife, who have been South for the past three weeks, are expected home to-morrow. They spent most of the time in New Orleans.

Quite a sensation was made Thursday by the escape from the Cleveland Insane Asylum of Grace Vaughn, the opera singer. Miss Vaughn's brother was in the city at the time, to secure her release, as he claims she was not insane, and had been placed there by her husband, who is the son of a prominent Cleveland dentist. Her brother, who is still in the city, reports that his sister is at home in Chicago. WILLIAM CRASTON.

PITTSBURG.

Lillian Russell, The Derby Winner, Edmund Collier, Vaudeville, Comic Opera—Items.

[*Special to The Mirror.*]

PITTSBURG, March 4.

Lillian Russell began her engagement at the Alvin to-night, presenting Offenbach's Grand Duchess to a very large audience. La Perichole is underlined. The Kimball Opera company next week in Hendrik Hudson.

At the New Grand Opera House The Derby Winner opened successfully. Arthur Dunn made a hit in his specialties. Next attraction, The War of Wealth.

The second week of Aladdin, Jr., at the Duquesne opened with a large attendance.

Edmund Collier and a strong cast produced The Cross Roads of Life at the Bijou to-night to the capacity of the house, and made a highly favorable impression. Devil's Auction next week.

At the Academy of Music Hyde's Comedians, with Helene Mora, the Rays, Thorne and Carlton, and a capable company of specialty people opened to a large house. Rentz-Santley company follows.

At the New World's Museum Theatre Joseph D. Clifton and June Agnott produced the war drama, Libby Prison.

John J. Bateman, formerly of Boston, was recently made treasurer at the New Grand Opera House.

The members of the Washington Infantry will attend the Bijou in a body March 8. E. J. DONNELLY.

JOHN L. CARNCROSS RETIRES.

[*Special to The Mirror.*]

PHILADELPHIA, March 4.—John L. Carncross withdrew from minstrelsy by closing on Saturday night, and will never enter the business again. His house will be rented to other attractions. Mr. Carncross opened in April, 1862, has never missed paying salaries, and has long been esteemed for his integrity as well as an entertainer. EDWIN RUSHTON.

OPENED TO CAPACITY.

[*Special to The Mirror.*]

CHICAGO, March 2.—Special Delivery opened to a big matinee and to the capacity of the Lincoln Theatre to-night, despite a heavy snow storm. Play and company a big hit. HUTTON AND TRYSOR.

THE TRAVELING ACTOR'S PLAINT.

Will it always, I wonder, be my fate
  Never to get a good notice?
I don't mean to get one saying I'm great,
  But something that pleasant to quote is.
It is not that I don't do my best in a play
  But somehow I'm not understood;
And the very best notice that comes in my way
  Is "The rest of the cast were good."

I have studied my business for several years,
  And I think I'm a pretty good actor;
But "acting" won't save me from newspaper jeers,
  A "pull" is a more potent factor.
I am steady and sober—I try hard to save,
  And I've money put by in the bank;
Still, over the Star all the newspapers rave
  While "The rest of the cast were rank."

I have never attempted the critics to "work,"
  For to that sort of thing I don't cotton;
So they sharpen their pencils and say with a smirk,
  "The rest of the cast were rotten."
They worship the star in the same sort of ways
  That a Jew with a high-priest's phylactery:
For the star they "slop-over" in fulsomest praise,
  And "The rest of the cast—satisfactory."

You may work for an hour at your "make-up," and get,
  An effect that is most analytic;
You may have a most "happy conception," and yet
  You can't get a line from the critic.
You may give satisfaction "in front" and "behind,"
  Get two calls on your exit each night,
Then pick up the paper next morning, and find
  That "The rest of the cast were all right."

Yes! to be a great critic these degenerate days,
  Devote most of your space to the star:
Roast the play just a bit . . . Reserve all your praise
  For her dress—more important by far!
You must lay it on thick . . . that's the popular fad
  At least while your superlatives last:
Then, mention perhaps that the "leading-man's bad,"
  And to h—l with "the rest of the cast."

HERE AND THERE.

Realism on the stage is a good thing, but sometimes it is carried too far. The deplorable occurrence of last week is a case in point. When torches, or fire-works, or any sort of fire, are used on the stage, too much caution cannot be exercised. Carelessness is criminal in such instances, and frequently results in fatal accidents. Displays of this kind, too, are not really necessary to the action of the drama. To be sure, they give color to the scene and help to complete a stage picture, but they might well be dispensed with for safety's sake.

—

Why do some newspapers utterly ignore the truth when false statements avail them nothing? Last week a number of dailies in reporting an opening announced that a large audience was present. A weekly paper said the house was packed. In reality it was not much more than half full. How full were the critics? Did they see double?

—

In provincial audiences the approving cry of "Bravo!" is almost unknown. The Observer recently came across a criticism in a Southern newspaper, part of which is quoted here to show what is strictly form out-of-town: "Triple curtain calls were frequent, while a few real courageous persons, who knew it was the proper thing, yelled bravo. Everybody would have done the same thing if they had thought that it was strictly form. It is, and if the company does as well to-night as it did last night, even bravissima can be shrieked to the heart's content."

—

WINGEM: "Ranter is growing quite stout."
STRINGEM: "Well, he's had several fat parts this season."

—

George C. Boniface, Jr., is the greatest jumper seen on our stage for a long time. In fact, I think he is the only one. His performance must be exhausting, for he is rarely still. He never walks across the stage: he jumps—jumps high and far, and early and often. There is no apparent reason for this violent exercise, but it belongs to Boniface and it always goes.

—

On one of the posters outside the Casino is the announcement of the ballet, which divertissement is entitled "Sports d'Hiver." The way it appears, however, is "Sports d'Hiven."

—

Did you ever notice how chorus girls will often make up to resemble prominent prima donnas? Being an Observer, of course, I have. In the chorus of a company now in New York there is a little fat girl who thinks she looks like Della Fox. So she arranges her hair in that familiar curl, and adopts a number of the Little Trooper's mannerisms.

A couple of years ago in Chicago, in the chorus of Ali Baba I noticed one girl who endeavored to resemble Lillian Russell, and another who was an almost perfect copy of Marie Jansen.

It seems a silly device, but it serves the purpose—which is to attract attention and cause comment.

—

How is this for the scenario of an up-to-date melodrama?

Act I.—Coast of Africa, where everybody is shipwrecked. Cannibals are about to get on the outside of the entire party, when hero hypnotizes them. Cannibals immediately begin to form living pictures. The shipwrecked people escape in a flying machine, which happens to hang on a tree.

Act II.—In the flying machine. Villain attempts to throw hero overboard. Heroine stabs villain with a hairpin and quiets him temporarily, while hero manages to land the machine.

Act III.—Football ground. Introduction of college songs and yells. Villain tackles hero and tries to make a touchdown. Hero is battered and bruised, but heroine rushes on with Lightning Liniment and villain is tin-foiled again.

Act IV.—Hero and villain draw straws for the heroine. Villain wins. Hero discovers that in his early life villain has lived in Hoboken, and threatens to ruin him by disclosing that fact if he does not renounce his claims to heroine. Villain succumbs rather than endure the disgrace. Usual ending.

This thrilling plot is placed at the disposal of some budding American dramatist, the only stipulation being that when the royalties roll in, half of them comes to

THE OBSERVER.

THE LEE AVENUE CHANGES HANDS.

The Long Island Title Guarantee Company, of Brooklyn, last Friday passed title to the property of the Lee Avenue Academy, in that city, the consideration being $84,500. The purchaser was nominally Jacob H. Herrick, of the banking firm of J. H. Herrick and Company, Broad Street, New York, who represents a syndicate. The theatre will be remodelled throughout, and will reopen at the same time as the new Montauk.

Walter Sanford gives up the Star next Monday and John W. Holmes, the owner, will begin his managerial career again.

GOOD ENOUGH FOR AMERICA.

The impression has been given in the advertisements of Madame Réjane's engagement at Abbey's Theatre that the original Paris cast of Madame Sans Gêne is to be seen there. The house-bill proclaims that the company is "from the Théâtre du Vaudeville, Paris."

It would be a serious reflection upon the taste and judgment of Parisians to suppose that the *cabotin* flavor of Madame Réjane's American company had been breathed freely for several hundreds of nights at the Vaudeville without a murmur of disapproval, or that the present organization—with two or three conspicuous exceptions—had not been formed of cheap materials as good enough to satisfy the not over-exacting requirements of our semi-barbarous public.

At all events, in order to show just how near truth the claim is that New Yorkers are privileged to see Madame Sans Gêne as it was seen in Paris, THE MIRROR appends the two casts of the play for purposes of comparison:

	Vaudeville.	*Abbey's.*
Napoleon,	Duquesne	Duquesne
Lefebvre,	Cande	Cande
Fouche,	Lerand	Gildes
De Neipperg,	Grand	Maury
Savary,	Lagrange	Rhode
Despreaux,	Galipaux	Numes
De Saint-Marsan,	Gauthier	Rambert
Vabontrain,	Peutat	Darmand
Canouville,	Achard	Kemm
Constant,	Mangin	Courcelles
Duroc	Darmand	
De Lauriston,	Chautard	Chotard
Jasmin,	Gildes	Donnet
Leroy,	Schutz	Gaillard
Cop,	Mallarme	Pelio
Corso,	Franck	Leroy
De Fontanes,	Rambert	Taillary
Roustan,	Dorval	Andrelys
Vinaigre,	Grisez	Duvelleroy
De Brigode,	Prevost	Prevost
Arnault,	Pellerin	
Raynouard,	Bernard	
Junot,	Andrelys	Montcharmant
De Mortemart,	Lauras	Germain
Jardin,	Germain	
Jolicoeur,	Charles	Charles
Catherine,	Rejane	Rejane
Reine Caroline,	Verneuil	Aimee Martial
Princesse Elisa,	Drunzer	Duluc-Maury
Mme. de Bulow,	Thomsen	Aimee Samuel
Mme. de Vintimille,	Avril	Marchetti
Mme. de Canisy,	Suger	Darcy
Mme. de Rovigo,	Sorel	Louise Dauville
Mme. de Bassano,	Kamix	
Mme. de Talhouet,	Darmieres	
Mme. de Mortemart,	Melcy	
Mme. de Brignolles,	Cabet	
Mme. de Bellune,	Capri	
Mme. d'Aldobrandini	Grandval	
Toinon,	Breval	Netza
Julie,	Blanche Marcel	Ramie
La Roussette,	Murcy	Marcelle

It will be observed that with the exception of Duquesne, Cande, Gildes, Andrelys, Germain and Charles the company Madame Réjane has brought over is entirely different from that which appeared with her in the original production in Paris. Abbey, Schoeffel and Grau would do well to label their importation more accurately, and to drop from their newspaper advertisements the information that Madame Réjane is to be seen "with the entire company, scenery, properties and accessories from the Théâtre du Vaudeville, Paris."

ROSE COGHLAN'S NEW PLAY.

Rose Coghlan appeared in The Modern Duchess, an adaptation from the French by Charles W. Bell, at the Grand Opera House, St. Louis, on Sunday night.

The play deals with the marrying of a Gaiety girl by the son of a duke, Miss Coghlan taking the part of the Gaiety girl and John T. Sullivan that of the typical London man-about town.

HERRMANN THE GREAT.

The California trip of Herrmann the Great was a continuous ovation. His houses were packed at increased prices, and during the tour, which lasted seven weeks and a half, the average business reached the gratifying sum of $7,866 per week. Herrmann jumped from Oakland, Cal., to Lincoln, Neb.—closing in Oakland on Saturday night, and opening in Lincoln on Wednesday evening, finishing the week in Omaha.

During Herrmann's engagement in Lincoln, Nebraska, last Thursday night, he was paid a very rare compliment. A night session of the legislature which had been scheduled for the night of his appearance was adjourned in order that the members could attend the magician's performance.

The Nebraska *State Journal* of Feb. 25 contained the following notice, which explains itself: "At the end of the third act Herrmann came before the curtain and quietly announced that, having heard there was suffering in the Western part of the State, he would donate $100 of his profits to the unfortunate Nebraska farmers, and requested the relief committee to call at the box-office for the money at the close of the performance. This generous offer was greeted with shouts of applause. There is nothing small about Herrmann either as a professional man. Charity of that sort recalls the days of Merlin, when the magician's business was to rain down gold upon deserving and unsuspecting mortals. Professor Herrmann's skill has made him a favorite here, but henceforth he will certainly be more popular than ever. Generosity is as admirable as magic—and a great deal rarer."

The good luck which seems to pursue Herrmann the Great seems to permeate his entire company. Thomas Grossman, the master-mechanic of the Herrmann combination, while in San Francisco last week, purchased a twenty-five cent lottery ticket, and was lucky enough to win $675 with it. His regret is, now, that he did not buy the whole ticket instead of a quarter ticket. During the San Francisco engagement, Madame Herrmann was presented by some enthusiastic feminine admirers, with a beautiful black-and-tan dog, full grown, and weighing but thirteen ounces.

Since the announcement has been made that Herrmann would, next season, appear in a dramatization of F. Marion Crawford's "Mr. Isaacs," he has been deluged with letters from nearly every actor in the country, who is desirous of playing a part therein. His experience has been almost as trying in reference to Mr. Isaacs as Mr. Palmer's was in relation to Trilby.

ELECTRIC STAGE EFFECTS.

The rapid progress made in the scientific world is beginning to bear fruit in the mechanical departments of the theatrical business. J. Carl Mayrhofer and W. I. Kilpatrick, the producers of Urania and other spectacles at Carnegie Hall, are the inventors of many novel scenic effects which have been successfully introduced in the theatre. Permanent among these are the genuine rainfall to be seen in The Old Homestead at the Star Theatre, and the realistic lightning and beautiful rainbow which are prominent factors, in the success of Rory of the Hill at the Academy. Daly's Theatre also uses their effects to good advantage. The Mayrhofer Electric Stage Lighting Company, as the firm is styled, have offices at the Star Theatre Building, and are the only manufacturing concern in their line of business in America. Managers who contemplate producing plays in which the electrical effects are to be employed, would find it advantageous to inspect the resources of this firm.

ALBANY'S LARGE BUSINESS THIS YEAR.

Harmanus Bleecker Hall this season is working wonders in the amusement world in receipts and merit of companies and productions. The largest of companies traveling now seek time and dates, and their success is worthy of general comment. The newspapers and citizens vie with each other in making the theatrical success of their magnificent theatre a most marked one. During the past week Frohman's Sowing the Wind company two nights; Canary and Lederer's original New York Casino production of The Passing Show and Darkest Russia filled the week to enormous receipts. The Legislature is in session until May, and at the present time the lobby and corridors of the theatres are filled with Senators and Assemblymen discussing political matters between acts.

MATTERS OF FACT.

Harrison J. Wolfe, a sterling young actor of heroic parts, is open to special engagement and may be addressed in care of this office.

Caroline Hamilton, of The Bostonians, has not signed for next season. She may be addressed in care of THE MIRROR.

Master Eddie Clark has scored a most pronounced hit as Toddy Tufts in William Collier's One of the Boys.

W. J. Burgess, who has leased the New Creighton Theatre, Omaha, offers the theatre under his present control, the Empire, for rent.

Della Giovanna, of 172 West Twenty-third Street, does an extensive theatrical trade in gloves. She makes a specialty of cleansing gloves, taking but two hours in cases of great necessity.

The Allen Theatre of New Brunswick, N. J., having been entirely refitted and renovated, the management is prepared to book good attractions for the balance of this and next season.

A strong attraction is wanted for the opening of the Opera House at Coshocton, O., March 15, by Manager D. R. Keith, who has also open time for the balance of the season.

Emma Curran, leading lady of Chauncey Olcott, has been very favorably noticed for her good work in The Irish Artist. The Greenbush, N. Y., *Gazette*, in speaking of her, says: "Miss Curran was the cynosure of all eyes while on the stage and delighted the audience by her beauty, tact, and the excellent rendition of her part."

Radical changes have been made in the policy and conduct of the American Dramatic Exchange, of Chicago. Manager C. B. Darling has secured the well-known musician and writer, Leonard Wales, as his assistant in the conduct of the exchange, with the special purpose of establishing a musical department and a press bureau which shall be handled upon the basis of absolute familiarity with the respective subjects. The filling and booking of companies will continue to be a feature of the exchange.

Agnes Herndon and husband, Albert A. Andruss, returned to town last week from Rochester, where Miss Herndon's season closed Feb. 23. Married, Not Mated, Miss Herndon's new play, is said to have scored a success.

The Taunton Theatre, Taunton, Mass., has been leased for a term of five years by R. A. Harrington. The house opened very auspiciously under new management on 25, playing to over $1,100. Manager Harrington plays but three attractions a week, and only first-class attractions will be booked for next season.

David R. Young, a first-class leading heavy, who played prominent parts in Held by the Enemy and Rosedale, desires an engagement.

A high-class comedy, with two star parts, male and female, is wanted by "First-Class," care this office.

Ed. J. Heffernan is now playing in McFadden's Elopement, having been transferred from The Hustler company.

Annie St. Tel wishes it known that the entire credit for her success as a dancer is due to the skill of Mme. Kruger, an instructor, and belongs to her alone.

"Give Me Back My Playthings," by R. Alexander Campbell, is being successfully sung by Cushman and Holcombe. Copies are sent by Mr. Campbell, 414 West Madison Street, Chicago, to professionals, at ten cents per copy.

Jacques Kruger has resigned from the Hoss and Hoss company, and returned to the city, ready to accept first-class offers.

Owing to the similarity of names, Manager Shotwell, of East Stroudsburg, warns managers not to omit the East in directing letters to him, as East Stroudsburg is a better show town than Stroudsburg, and possesses a better place of amusement.

Jessie Burnett, until recently leading support to Karrington and Ransome, has been quite ill, but is now convalescent and open to offers.

The New Park Opera House at Erie, Pa., under the management of Wagner and Reis, will be opened by Charles Frohman's big Shenandoah company March 15. A few dates still left open for the remainder of this season.

Adelaide Randall is still at liberty to accept engagements, owing to the closing of Rush City. She is also open for comic opera engagements during the Summer. Miss Randall may be addressed at 153 West Eighty-fourth Street.

John McGhie, who is in his second season as musical director of the Manola-Mason company, invites offers for the Summer season of opera.

Frank McNish is no longer connected with Hi Henry's Minstrels. A star comedian is wanted by Mr. Henry for his organization.

Corse Payton's season has been very successful. In his support, which includes Etta Reed, are Grace Fox, Dora Lombard, Pearl Revore, "Baby Blossom," Charles Mortimer, William A. Howatt, Sidney A. Toler, John M. Ferguson, Frank M. Baldwin, Walter Dauphin, musical director, and David J. Ramage, business manager.

A first-class vocal director is wanted by the Andrews Opera company.

The week of March 18 is open to desirable attraction at the Grand Opera House, one of the money-winners of Boston.

Cyril Scott, the clever light comedian of the De Wolf Hopper company, will be disengaged after June 8. He may be addressed in care of this office.

John Coleman, until recently with Thatcher, Rich and Harris' companies, is at liberty to join immediately any first-class organization. Mr. Coleman is a very popular comedian whose antics never fail to amuse.

The Arena Publishing Company, of Boston, Mass., are the publishers of a work by Dr. James R. Cocke entitled "Hypnotism: How it is Done, Its Uses and its Dangers." It is said to deal with the subject in an explicit manner.

Amy Ames has not yet definitely settled on anything for the rest of this and next season. She may be addressed in care of the agents.

Louise Eissing, prima donna soprano, will accept engagement with comic opera or comedy company.

Edgar Smith, the composer of Thomas Q. Seabrooke's latest success, The Grand Vizier, and stage manager of that organization, is about to withdraw from the company, and invites offers for the remainder of the season.

Lillian Lawrence, who is playing leading business with Thomas W. Keene this season, has won the praise and admiration of press and public everywhere for her artistic rendition of her lines as Ophelia, Desdemona, Juliet and other prominent characters.

April and May, claimed to be the best two months of the season with Plattsburg, N. Y., and Burlington, Vt., are open to good attractions on a certainty. The towns are booked jointly, being only twenty-five miles apart.

The Elmwood Opera House at South Framingham, Mass., can be rented for a term of years by responsible parties by addressing the proprietor, W. H. Trowbridge.

THE AMATEURS.

On Friday evening the Berkeley Lyceum was crowded the occasion being the second performance given by the Students' Dramatic Club. A comedy in three acts, by J. Sterling Coyne, entitled A Widow Hunt, was presented. P. R. Robinson assumed the leading role, while George T. Smith as a fun-provoking Major shared the honors with him. Aside from a slight nervousness in the first act, William H. Peckham enacted the difficult part of a bashful but earnest suitor for the Widow's hand in an agreeable manner. Elizabeth W. King played the Widow well. Miss King possesses dramatic talent, and her efforts would have done credit to a professional. The other parts were well taken by Juliet Irving, Mrs. Burton Hart, Katharyn Wheaton and Mr. Baucher.

A picture play, Miss Jerry, was presented at the Presbyterian Church, Fourth Avenue and Twenty-second Street, for the benefit of the Girls' Fidelity Club of East Fourth Street, on Feb. 28.

A notable amateur performance of Pinafore was given at Newport, R. I., on Feb. 20 and 21. The parts were taken by James M. Bryer, Henry H. Smith, Henry W. Rankin, A. B. Commerford, F. A. Fredericks, Herbert C. Tilley, Cora M. Gosling, Mrs. H. H. Smith, Hattie J. Hayes, and Madeline Sampson. The performance was directed by Irving P. Irons. James S. Montgomery of Boston managed the stage. Frank J. McCloskey led the orchestra, and the performance was arranged by Messrs. Irons, Smith, and Commerford.

Through Closing of Company

WEEK OF

MARCH 18th

is OPEN at the

GRAND

OPERA HOUSE,

BOSTON

Address:

MANSFIELD & MAGEE,

Lessees and Managers.

NO SEDIMENT.

A RAREBIT

is more delicious and easily digested if washed down with

EVANS' ALE

and it soothes the sensitive stomach and gives a zest not associated with any other.

No False Ferments.
No Harmful Acidity.
No Cloud of Sediment.

Bottled at the Brewery by special process, and always uniform.

There is no other Ale "just as good as Evans'."

C. H. Evans & Sons

Hudson, - New York.

OPEN DATES

Robinson's Opera House,

CINCINNATI, O.

March 24 and April 7

The Opera House for rent for the coming season. For particulars apply to

JOHN D. DAVIS, Manager,

Robinson's Opera House.

NOTICE!

FRANK E. McNISH,

IS NO LONGER

a member of our company.

POSITION OPEN

for a

STAR COMEDIAN

And for a First-Class Cornet Player with business ability.

Address as per route in THE MIRROR.

HI. HENRY, PROP. HI. HENRY'S MINSTRELS.

No collect telegrams received.
No fares advanced.

"Give Me Back My Playthings"

SONG HIT Now Being Sung with Tremendous Success by

CUSHMAN & HOLCOMBE,

Prof. Copies, 10 Cts. | R. ALEX. CAMPBELL, 414 W. Madison St., Chicago.

A CARD.

NEW YORK, March 2, 1895.

My Dear Madame Elaine Kruger:

I deny the right of any person, other than yourself, to advertise me as a pupil. To you alone belongs the credit, for to your patience and skill I owe my success.

ANNIE ST. TEL.

COMEDY WANTED.

High-class. Lady and gentleman starred. With or without printing.

Address FIRST-CLASS, MIRROR Office.

JESSIE BURNETT

Leading lady. At liberty.

Address 211 W. 21st Street.

FOR RENT.—Elmwood Opera House. Seats 1,000. Population of town, 10,000. Suburban towns, 30,000. Good stage. Ten sets of scenery. Will rent to right party for three, five or ten years. Best of reason for renting. A good show town. House recently remodeled. Reference given if required. Address WM. H. TROWBRIDGE, Proprietor, South Framingham, Mass.

TO PARENTS AND GUARDIANS. A little child between the ages of 3 and 8 can find a home and motherly care in the family of an English lady and gentleman. Sea air and large garden. References given and desired. Address Mrs. P. H., care MIRROR.

GLOVES cleaned in 24 hours; special orders 2 hours, and made to order; fit guaranteed. Rates reasonable. Neckties and Slippers a specialty. Orders received by mail.

DELLA GIOVANNA, 172 W. 23d St., N. Y.

WALDORF OPERA HOUSE. Beautifully equipped with or without billiard parlor, cafe, restaurant. Sale or lease. MULHEARN, Far Rockaway.

Herrmann's Triumphant

❋Trans-Continental Tour❋

WHICH BEGAN AT DENVER, COLO., ON MONDAY, JAN. 7, 1895, AND TERMINATED AT OMAHA ON SATURDAY, MARCH 2, 1895, ASSUMED THE FORM OF

One Tremendous Ovation.

Houses Packed to Suffocation at Increased Prices.

Records Broken Everywhere.

Pronounced by Press and Public the Grandest and Most Complete Magical Entertainment Ever Presented.

It would be superfluous to use a long string of high-sounding adjectives. The following plain figures tell the tale:

Week of Jan. 7, DENVER, COLO., 7 performances,		$8,017 50
Jan. 14, COLORADO SPRINGS, 1 night,		1,048 50
" 15, PUEBLO, 1 night,		1,150 75
" 16, LEADVILLE, 1 night,		1,041 50
" 17, En Route,		
" 18, " 19, SALT LAKE, 2 nights and 1 matinee,		2,495 25
Week of Jan. 21	CALIFORNIA THEATRE, SAN FRANCISCO, 3 weeks,	8,834 00
" " 28		8,922 00
" Feb. 4		8,935 00
Feb. 11, FRESNO, 1 night,		1,001 50
" 12 to 16, LOS ANGELES, 5 nights and matinee,		5,995 00
" 18, SAN DIEGO, 1 night,		1,150 50
" 19, En Route.		
" 20, SAN JOSE, 1 night,		1,089 50
" 21 to 23 OAKLAND, 3 nights and matinee,		4,125 00
" 25 and 26, En Route.		
" 27, LINCOLN, NEB.,		1,003 25
" 28, Mar. 1 and 2, OMAHA, NEB., 3 nights and mat,		4,125 75
Grand Total for 7½ Weeks,		$58,995 00

Average Per Week, $7,866.00

The purpose of publishing this statement is:

1st. To thank the Public for their generous patronage.

2d. To thank the Press for their kindly treatment.

3d. To show the Profession that the people of the Coast will spend their money freely, if the entertainment presented appeals to their taste and intellect.

4th. To thank the Managers of the theatres in the above named cities for the able manner in which they conduct their business.

DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Dodge City, Kans., March 7, Hutchinson 9, Wichita 11, Oklahoma, O. T., 18, Guthrie 19, Arkansas City, Kans., 21.

A CLEAN SWEEP (Andy Amann): Belleville, Ill., March 5, Carlinville 6, Litchfield 7, Taylorville 8, Jacksonville 9, Petersburg 11, Lewistown 12, Galesburg 13.

A COUNTRY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): Newark, N. J., March 4-9.

A TEXAS STEER: Memphis, Tenn., March 7-9.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Montgomery, Ala., March 5, Birmingham 6, Atlanta, Ga., 7, 8, Macon 9, Jacksonville, Fla., 11, Savannah, Ga., 12, 13, Augusta 14, Charleston, S. C., 15, 16, Wilmington, N. C., 18, Raleigh 19, Norfolk, Va., 20, Richmond 21-23.

AN AMERICAN HERO: Brazil, Ind., March 4-9.

A TALLOW CANDLE: Dixon, Ill., March 4-6, La Crosse, Wis., 7-9.

A BREEZY TIME (Fitz and Webster, mgrs.): Lyons, Ia., March 5, Freeport, Ill., 7, Rockford 8, Rochelle 9, Dixon 11, Oregon 12.

A CORK MAN (H. S. Mitchell, mgr.): Mexico, Mo., March 5, Columbia 6, Moberly 7, Marshall 8, Warrensburg 9, Kansas City 10-16.

A BAGGAGE CHECK (Charles E. Blaney, mgr.): Cambridge, O., March 6, Indianapolis, Ind., 7-9, Cincinnati, O., 10-16, Louisville, Ky., 17-22.

A BLACK SHEEP: Worcester, Mass., March 5.

AUGUSTIN DALY'S STOCK: New York city Nov. 27—indefinite.

ALABAMA (Clement Bainbridge, prop.): Atchison, Kans., March 5, St. Joseph, Mo., 6, Leavenworth, Kans., 7.

AUNT SALLY (Woodhull and Gray, props.): Bryan, Tex., March 5.

A GAIETY GIRL (No. 1; George Edwardes, prop.): Buffalo, N. Y., March 4-6, Peoria, Ill., 8, 9.

BUBB COMEDY (George H. Bubb, mgr.): Gloucester, Mass., March 4-9, Newburyport 11-16, Greenwich, Conn., 18-23.

BEN HUR (W. C. Clark, mgr.): Cumberland, Md., March 6-8, Uniontown, Pa., 12-15.

BEERBOHM TREE: Chicago, Ill., Feb. 25-March 9, Philadelphia, Pa., 11-23.

BLUE JEANS: East Saginaw, Mich., March 5, Flint 6, Lansing 7, Kalamazoo 8, Aurora, Ill., 9, Elgin 11, Ottawa 12, Streator 13, Peru, Ind., 14, Galesburg, Ill., 15, Rockford 16.

BRAINARD COMEDY: Red Oak, Ia., March 7, 8, Council Bluffs 11-16.

BARNES AND MARVIN'S PLAYERS: Omaha, Neb., March 4-9, Rock Island, Ill., 11-16, Davenport, Ia., 18-23.

BELL'S COMEDIANS: Dalton, Ga., March 5.

BALDWIN-ROGERS: Greenville, S. C., March 4-9.

BUNCH OF KEYS (Gus Bothner, mgr.): Corning, N. Y., March 5, Hornellsville 6, Buffalo 7-9.

CLAY CLEMENT (New Dominion): Kansas City, Mo., March 4-9.

CROSS ROADS OF LIFE: Pittsburg, Pa., March 4-9.

CHARLES DICKSON: Brooklyn, N. Y., March 4-9.

COON HOLLOW (C. E. Callahan, mgr.): Memphis, Tenn., March 5, 6, Greenville, Miss., 7, Vicksburg 8, 9, New Orleans, La., 10-16, Birmingham, Ala., 18, Atlanta, Ga., 19, Americus 20, Jacksonville, Fla., 21, Savannah, Ga., 22, Charleston, S. C., 23.

COUNTY FAIR (Arthur G. Thomas, mgr.): Washington, D. C., March 4-9, Philadelphia, Pa., 11-16.

COUNTRY CIRCUS: Charleston, S. C., March 7, 8, Augusta, Ga., 9, Chattanooga, Tenn., 11.

CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Mt. Sterling, Ky., March 4-9, Lebanon 11-16, Hopkinsville 18-23.

CORSE PAYTON (David J. Ramage, mgr.): East Liverpool, O., March 4-9, Canton 11-16, Mansfield 18-23.

CHARLEY'S AUNT (No. 1, Charles Frohman, mgr.): Baltimore, Md., March 4-9.

CHARLEY'S AUNT (Western; Charles Frohman, mgr.): Detroit, Mich., March 4-9, Port Huron 11, Flint 12.

CHAUNCEY OLCOTT (Irish Artist; Augustus Pitou, mgr.): Brooklyn, N. Y., March 4-9, Philadelphia, Pa., 11-16, New York city 18-23.

DUFFY'S BLUNDERS (Barney Ferguson): St. Paul, Minn., March 3-9, Minneapolis 10-16.

DAN MCCARTHY: Grand Rapids, Mich., March 4-9, Chicago, Ill., 11-16.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Schenectady, N. Y., March 5, Binghamton 6, Scranton, Pa., 7, Williamsport 8, Wilkes Barre 9, Brooklyn, N. Y., 11-16, Middletown 18, Paterson, N. J., 19, 20, Yonkers, N. Y., 21.

DANGER SIGNAL (John M. Cook, mgr.): Elizabeth, N. J., March 5, Reading, Pa., 6, Mahanoy City 7, Scranton 8, Allentown 9, Philadelphia 11-16.

DENMAN THOMPSON (Frank Thompson, mgr.): New York city, Dec. 31-April 27.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Providence, R. I., March 4-9.

DONNELLY AND GIRARD: New York city March 4-9.

EIGHT BELLS (John F. Byrne, prop.): Burlington, Ia., March 7, Fort Madison 8, Keokuk 9, Peoria, Ill., 11, Galesburg 12, Moline 13, Davenport, Ia., 14 Cedar Rapids 15, Dubuque 16, Decorah 18, Faribault, Minn., 19.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 3—indefinite.

EMILY BANCKER (Our Flat; Thomas W. Ryley, mgr.): Portland, Ore., March 4-6, San Francisco, Cal., 11-16.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Milwaukee, Wis., March 3-9, St. Paul, Minn., 10-16, Minneapolis 17-23.

E. H. SOTHERN (Daniel Frohman, mgr.): Philadelphia, Pa., Feb. 25-March 16.

ELIXIR OF LIFE: Pittsfield, Ill., March 6, Roodhouse 8, Carleton 9, Elton 11.

EDWARD WARREN: Woodsville, N. H., March 7-9.

EMMA WARREN: Beaumont, Tex., March 4-9.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Boston, Mass., March 4-9.

FAST MAIL (Northern, Martin Golden, mgr.): Greenfield, Mass., March 5, North Adams 6, Pittsfield 7, Westfield 8, Hartford, Conn., 9, Meriden 10, Naugatuck 12, Derby 13, Bridgeport 14-16.

FAST MAIL (Southern; J. B. Hogan, mgr.): Jacksonville, Fla., March 5, Fernandina 6, Brunswick, Ga., 7, Savannah 8, Sumter, S. C., 9, Columbia 11, Newberry 12, Augusta, Ga., 13, Macon 14 Atlanta 15, 16, Anniston, Ala., 18, Birmingham 19, Rome, Ga., 20, Chattanooga, Tenn., 21, Knoxville 22, Bristol 23.

FANNY RICE: New Orleans, La., March 4-9, Mobile, Ala., 11, 12, Pensacola, Fla., 13, Montgomery, Ala., 14, Columbus, Ga., 15, Macon 16, St. Augustine, Fla., 18, Jacksonville 19, Savannah, Ga., 20, 21, Charleston, S. C., 22, Augusta, Ga., 23.

FANNY DAVENPORT (Frank L. Perley, mgr.) Boston, Mass., Feb. 25-March 9.

FROST AND FANSHAWE: Minerva, O., March 4-9, Kent 18-20.

FORGIVEN: New Haven, Conn., March 5, 6.

FAUST (Griffith's; Ed. A. Church, mgr.): St. Louis, Mo., March 10-16, Kansas City 17-23.

FRIENDS (Arthur C. Aiston, mgr.): Mansfield, O., March 5, Ithaca, N. Y., 6, Binghamton 7, Auburn 8, Utica 9.

GEORGE W. LARSEN (Rip Van Winkle): East Randolph, N. Y., March 6, Postville 7, Franklinville 8, Mt. Morris 9.

GREEN GOODS MAN (W. E. Gorman, mgr.): Eau Claire, Wis., March 5, Winona, Minn., 6, La Crosse, Wis., 7, Madison 8, Milwaukee 9-16, Chicago, Ill., 17-23.

GORDON AND WELLS' PLAYERS: Washington, Pa., March 4-9.

HOWARD WALL'S IDEALS: Hagerstown, Md., March 4-9, Scranton, Pa., 11-16, Carbondale 18-23.

HUMANITY (W. A. Brady, mgr.): Lynn, Mass., March 7-9.

HARRIGAN STOCK (M. W. Hanley, mgr.): New York city Dec. 10—indefinite.

HAND OF FATE: Scranton, Pa., March 4-6, Reading 7-9.

HENNESSY LEROYLE (Homer Drake, mgr.): Russellville, Ark., March 5, Dardanelle 7-9, Morrilton 11, 12.

HALLEN AND HART (James Jay Brady, mgr.): New Orleans, La., March 3-9, Memphis, Tenn., 11-13, Little Rock, Ark., 14, Ft. Smith 15, Springfield, Mo., 16, Kansas City 17-23.

HAMILTON'S IDEAL THEATRE: Remington, Ind., March 4-9.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Louisville, Ky., March 4-6, Indianapolis, Ind., 7-9, St. Louis, Mo., 11-16, Cleveland, O., 18-23.

HOWARD STOCK CO. (John A. Preston, mgr.): Danbury, Conn., March 4-9, Sing Sing, N. Y., 11-16.

IN OLD KENTUCKY (No. 1): Portsmouth, N. H., March 5, Concord 6, Manchester 7, Newark, N. J., 11-16.

IN OLD KENTUCKY (No. 2): Davenport, Ia., March 10, Moline, Ill., 11, Ottumwa, Ia., 12, Burlington 13, Quincy, Ill., 14, Springfield 15, Decatur 16, Bloomington 18, Peoria 19, Galesburg 20, Streator 21, La Salle 22, Joliet 23.

IDA VAN COURTLAND: Battle Creek, Mich., Feb. 24-March 9.

JAMES O'NEILL (W. F. Connor, mgr.): Americus, Ga., March 5, Columbus 6, Pensacola, Fla., 7, Mobile, Ala., 8, 9, New Orleans, La., 10-16, Galveston, Tex., 18.

JOSEPH MURPHY (J. J. Showles, bus. mgr.): Syracuse, N. Y., March 5, Utica 6, Johnstown 7, Cohoes 8, Albany 9, Amsterdam 11, Glens Falls 12, Troy 13, Poughkeepsie 14, Hartford, Conn., 15, Springfield, Mass., 16, Boston 18-23.

JULIA MARLOWE-TABER (Fred. Stinson, mgr.): Philadelphia, Pa., March 4-30.

JOSEPH HAWORTH: Boston, Mass., Feb. 25—indefinite.

JOHN E. BRENNAN (Frank W. Lane, mgr.): Wheeling, W. Va., March 4-6.

JOHN DREW (Charles Frohman, mgr.): Boston, Mass., March 4-30

JOSEPH RANSOME: Lansford, Pa., March 7-9, Hazelton 11-16.

J. K. EMMET: Raton, N. M., March 5, Las Vegas 6, Albuquerque 7, Prescott, Ariz., 9, Los Angeles, Cal., 11, San Bernardino 19, Riverside 20, San Diego 22.

JANE (Eastern): Frankford, Pa., March 5, New Brunswick, N. J., 6, Hoboken 7-9, New Rochelle, N. Y., 11, Mt. Vernon 12, Danbury, Conn., 13, Waterbury 15, Putnam 19, Worcester, Mass., 20, Milford 21, Fitchburg 22.

JAMES YOUNG (Tragedian; James H. Alliger, mgr.): Wilkesbarre, Pa., March 4-6, Honesdale 7, Binghamton, N. Y., 8, Owego 9, Courtland 11, Corning 12.

JOE OTT (Star Gazer): Augusta, Me., March 5, Togus 6, Rockland 7.

JACK AND JILL: Fresno, Cal., March 4-9, Modesta 11-16.

J. E. TOOLE (Louis Egan, mgr.): Worcester, Mass., March 4-9, Providence, R. I., 11-16, Lowell, Mass., 18-20, Manchester, N. H., 21-23.

J. H. WALLICK: Montreal, P. Q., March 4-9, Boston, Mass., 11-16, Rochester, N. Y., 18-23.

KENNEDY'S PLAYERS (John K. Dickson, mgr.): Greenwich, N. Y., March 4-9.

KEMPTON COMEDY: Carey, Ill., March 4-9.

LIMITED MAIL (Elmer E. Vance, mgr.): Cincinnati, O., March 4-9, Hamilton 11, Richmond, Ind., 12, Muncie 13, Marion 14, Kokomo 15, Logansport 16, Chicago, Ill., 17-23.

LABADIE-ROWELL: Effingham, Ill., March 9, Greenville 11, Jacksonville 14, Beardstown 15.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20—indefinite.

LAND OF THE MIDNIGHT SUN (A. Y. Pearson, mgr.): Brooklyn, N. Y., March 4-9.

LITTLE TRIXIE (Fred. Robbins, mgr.): Hoboken, N. J., March 4-6, Binghamton, N. Y., 7-9, Scranton, Pa., 11-13.

LOWE'S COMEDY: Parsons, Kans., March 4-9.

LILIPUTIANS (Rosenfeld Brothers, mgrs.): Cincinnati, O., March 4-9.

LEWIS MORRISON (E. J. Abram, mgr.): Louisville, Ky., March 4-9, Nashville, Tenn., 11-13, Bowling Green, Ky., 14, Evansville, Ind., 15, 16, Paducah Ky., 18, Cairo, Ill., 19, Jackson, Tenn., 20, Memphis 21-23.

LOST IN NEW YORK (Colton and Reno, mgrs.): Dallas, Tex., March 5, Gainesville 6, Sherman 7, Paris 8, Denison 9.

MILTON NOBLES: Waterbury, Conn., March 5, New Haven 6, 7, Hartford 8, Woonsocket, R. I., 9, Boston, Mass., 11-16.

MR. AND MRS. ROBERT WAYNE: Chillicothe, O., March 4-9.

MRS. JOHN DREW: Philadelphia, Pa., Feb. 18—indefinite.

MME. RÉJANE (Henry E. Abbey, mgr.): New York city Feb. 27—indefinite.

MAUD PAIGE (M. A. Moseley, mgr.): Montgomery, Ala., March 4-9.

MR. AND MRS. KENDAL (Daniel Frohman, mgr.): Washington, D. C., March 4-9, Brooklyn, N. Y., 11-16, Harlem 18-23.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Hartford, Conn., March 5, Rutland, Vt., 6, Plattsburg, N. Y., 7, Burlington, Vt., 8, St. Albans 9.

MARKS BROTHERS: Kincardine, Ont., March 4-9.

MANOLA-MASON: Boston, Mass., March 4-9.

MINNIE SEWARD (Frederic Seward, mgr.): Nashua, N. H., March 4-9, Manchester 14-16, Lowell, Mass., 18-23.

MCFADDEN'S ELOPEMENT (Davis and Keogh, mgrs.): Chicago, Ill., March 4-16.

MAUD HILLMAN (W. G. Snelling, mgr.): Norristown, Pa., March 4-9.

MADGE TUCKER: Huntington, Ind., March 4-9.

MY AUNT BRIDGET (George Monroe): Cincinnati, O., March 3-9.

MOORE-LIVINGSTON: Viroqua, Wis., March 4-9, Baraboo 11-16.

MR. AND MRS. ARTHUR LEWIS (Sealed Lips): Oswego, N. Y., March 7, Buffalo 11-13, Columbus, O., 14-16.

MME. SANS GENE (Augustus Pitou, mgr.): New York city Jan. 14-April 6.

MARIE BURROUGHS (D. A. Bonta, mgr.): San Francisco, Cal., March 4-16.

MRS. POTTER-KYRLE BELLEW (Myron B. Rice, mgr.): Boston, Mass., March 4-16.

NAT GOODWIN (George J. Appleton, mgr.): Brooklyn, N. Y., March 4-9, Philadelphia, Pa., 11-23.

OTIS SKINNER (J. J. Buckley, mgr.): Chicago, Ill., March 4-9.

OLGA NETHERSOLE: Cleveland, O., March 4-9.

ON THE BOWERY (Davis and Keogh, mgrs.): New York city March 4-9.

OLIVER TWIST (W. A. Mestayer, mgr.): Memphis, Tenn., March 6-8, Cleveland, O., 14-16, Detroit, Mich., 18-23.

OLIVER BYRON (J. P. Johnson, mgr.): Jersey City, N. J., March 4-9, Newark 11-13, New York city 18-23.

ON THE GO (Charles A. Loder, mgr.): Rochester, N. Y., March 4-6.

OLD GLORY (W. A. Brady, mgr.): Chicago, Ill., March 4-9.

ON THE DIVIDE (G. Docker, mgr.): Wheeling, W. Va., March 6, Charleston 7, Chattanooga, Tenn., 9, Atlanta, Ga., 11-13, Augusta 14, Savannah 15, Charleston, S. C., 16, Jacksonville, Fla., 18, Gainesville 19, Tampa 20.

PECK'S BAD BOY: St. Louis, Mo., March 4-9.

POLICE PATROL: Wilkesbarre, Pa., March 7-9.

POWER OF GOLD (Walter Sanford's): New York city March 4-9.

PETE BAKER (Wilbur Harlan, mgr.): Fort Smith, Ark., March 5, Monett, Mo., 6, Pierce City 9, Aurora 11, Springfield 12, Clinton 13, Nevada 14, Lamar 15.

PAWN TICKET 210 (J. M. Ward, mgr.): St. Louis, Mo., March 3-9.

POWELL COMEDY: Cherokee, Kans., March 6, 7, Columbus 8, 9.

ROBERT HILLIARD (James Barton Key, mgr.): St. Paul, Minn., March 4-9.

ROBERT DOWNING: Duluth, Minn., March 5, Stillwater 6, Winona 7, Waukesha, Wis., 8, Oshkosh 9, Milwaukee 10, Beloit 11 Dubuque, Ia., 12, Cedar Rapids 13 Iowa City 14, Chariton 15, Burlington 16, Davenport 17, Peoria, Ill., 18, Springfield 19, Quincy 20, Hannibal, Mo., 21, Alton, Ill., 22, Washington, Ind., 23.

REDMOND DRAMATIC: Sibley, Ia., March 4-9.

RHÉA (Hortense Rhéa, mgr.) Columbus, O., March 4-6, Marysville 7, Springfield 8, New Castle, Ind., 9, Kansas City, Mo., 11-16.

ROSE COGHLAN (Henry J. Leslie, bus. mgr.): St. Louis, Mo., March 3-9, Louisville, Ky., 11-13, Indianapolis, Ind., 14-16, Logansport 18, South Bend 19, Fort Wayne 20, Richmond 21, Columbus, O., 22, 23.

RORY OF THE HILL: New York city Jan. 28—indefinite.

RICHARD MANSFIELD (John P. Slocum, mgr.): Cincinnati, O., March 4-9.

ROBERT GAYLOR: Cleveland, O., March 4-9.

RICHARD GOLDEN (Old Jed Prouty; Charles MacGeachy, mgr.): Penn Pan, N. Y., March 5, Watkins 6, Owego 7, Ithaca 8, Binghamton 9, Waterbury, Conn., 11, Hartford 12.

ROBERT MANTELL (Augustus Pitou, mgr.): Wilkesbarre, Pa., March 5, Allentown 6, Hazelton 7, Reading 8.

ROLAND REED (E. B. Jack, mgr.): Charleston, S. C., March 11, Augusta, Ga., 12, Atlanta 13, 14, Knoxville, Tenn., 15, Chattanooga 16, Nashville 18-20, Louisville, Ky., 21-23.

SWARTWOOD DRAMATIC: Palmyra, Mo., March 4-9.

SPAN OF LIFE (William Calder, mgr.) Toledo, O., March 4-9, Detroit, Mich., 11-16, Cleveland, O., 18-23.

SOWING THE WIND (Charles Frohman, mgr.) Springfield, Mass., March 5, 6, New Haven, Conn., 7, Worcester, Mass., 8, 9, Providence, R. I., 11-16.

SOL SMITH RUSSELL (Fred. G. Berger, mgr.): Albany,

CORSE PAYTON

And His COMEDY COMPANY, Including

MISS ETTA REED

Finishes June 8 a successful season of 100 consecutive weeks, in a REPERTOIRE OF COMEDIES. Carrying SCENERY. CALCIUM LIGHTS. HANDSOME STAGE DECORATIONS AND PROPERTIES for every play.

Two Good Comedies and Time Wanted for Next Season.

CORSE PAYTON, Sole Proprietor. Address as per route in this paper. DAVID J. RAMAGE, Business Manager.

N. Y., March 5, Syracuse 6, Buffalo 7-9, Washington, D. C., 11-16, Pittsburg, Pa., 18-23.
SPECIAL DELIVERY: Chicago, Ill., March 4-9.
SHAFT No. 2 (Jacob Litt, mgr.): Buffalo, N. Y., March 4-9.
SLAVES OF GOLD (William T. Fennessy, mgr.): Indianapolis, Ind., March 7-9.
SEYMOUR-STRATTON (C. J. W. Roe, bus. mgr.): Rond'out, N. Y., March 4-9, Amsterdam 11-16.
SIDE TRACKED (Jule Walters, mgr.): Cincinnati, O., March 3-9.
SHIP OF STATE: Detroit, Mich., March 3-9.
SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Philadelphia, Pa., March 4-9.
SHENANDOAH (Charles Frohman, mgr.): New York city March 4-9.
SADIE HASSON (E. E. Rasye, mgr.): Portsmouth, O., March 5.
SAWTELLE DRAMATIC: Portland, Me., March 4-9, Boston, Mass., 11-16.
SHORE ACRES (Frank W. Conant, mgr.): Atlanta, Ga., March 5, 6, Chattanooga, Tenn., 7, Nashville 8, 9, Owensboro, Ky., 11, Henderson 12, Evansville, Ind., 13, 14, Lexington, Ky., 15, 16.
SADIE MARTINOT: Chicago, Ill., Feb. 25-March 9.
SHE (A. Y. Pearson, prop.): Newburg, N. Y., March 6.
THE DAZZLER (A co.; H.E. Reed, mgr.): Baltimore, Md., March 4-9.
THE HUSTLER: Brooklyn, N. Y., March 4-9.
TEMPERANCE TOWN: San Francisco, Cal., Feb. 25-March 16, Oakland 18, 19, San José 20, Stockton 21, Sacramento 22, 23.
TWO SISTERS (Warmington and Ryer, mgrs.): Pittsburg, Pa., March 4-9, McKeesport 11, Johnstown 12, Altoona 13, Williamsport 14, Wilkesbarre 15, Scranton 16, Manch Chunk 18, Hazelton 19, Reading 20, Pottstown 21, Allentown 22, Easton 23.
THE KODAK (Noss Jollity co.; Ferd. Noss, mgr.): Columbia, Mo., March 5, Macon 6, Brookfield 7, Trenton 8, Cameron 9, Chillicothe 10, Creston, Ia., 11, Clarinda 13, Red Oak 14, Atlantic 15.
THE FATAL CARD (Charles Frohman, mgr.): New York city Dec. 31-March 9.
THE FOUNDLING (Charles Frohman, mgr.): New York city Feb. 25—indefinite.
TROLLEY SYSTEM: Columbus, O., March 4-6, Louisville, Ky., 11-16.
THE SILVER KING (Carl A. Haswin's): Newark, N. J., March 4-9, Baltimore, Md., 11-16, Washington, D. C., 18-23.
TRIP TO CHINATOWN (No. 1): Providence, R. I., March 4-9.
TRIP TO CHINATOWN (No. 2): Montreal, P. Q., March 4-9.
THE NEW BOY (Charles Frohman, mgr.): Lawrence, Mass., March 6.
THE TORNADO (Lincoln J. Carter, mgr.): Philadelphia, Pa., March 4-9.
TIDE OF LIFE: Philadelphia, Pa., March 4-9.
TRILBY (A. M. Palmer, mgr.): Boston, Mass., March 11-23.
THE NEW BOY (Western; Charles Frohman, mgr.): Sheboygan, Wis., March 5, Racine 6.
TWENTIETH CENTURY GIRL (Canary and Lederer, mgrs.): Boston, Mass., Feb. 25-March 9.
THOS. W. KEENE: Chicago, Ill., Feb. 25-March 9.
THE DISTRICT ATTORNEY (T. Henry French, mgr.): Washington, D. C., March 4-9, Baltimore, Md., 11-16.
THE SPOONERS (Edna May and Cecil; B. S. Spooner, mgr.): Bloomington, Ill., March 4-9.
TEXAS: San Angelo, Tex., March 5.
THE GIRL I LEFT BEHIND ME (No. 1; Charles Frohman, mgr.): Buffalo, N. Y., March 4-6, Peoria, Ill., 8, 9, Kansas City, Mo., 11-16.
THE GIRL I LEFT BEHIND ME (No. 2; Charles Frohman, mgr.): Minneapolis, Minn., March 4-9.
TWO OLD CRONIES: Atchison, Kans., March 6, St. Joseph, Mo., 7-9.
THE CHARITY BALL: Fort Wayne, Ind., March 5.
THE CAPTAIN'S MATE (Dittmar Bros., props.): Manch Chunk, Pa., March 6, Hazelton 7, White Haven 8, Scranton 9, Williamsport 11, Shamokin 12, Mt. Carmel 13, Mahanoy City 14, Shenandoah 15, Reading 16, Lebanon 18, Columbia 19, Lancaster 20, West Chester 21, Frankford 22.
TWO JOHNS: St. Mary's, O., March 5, Celina 6, Paulding 7, McComb 8, Ft. Wayne, Ind., 9.
TOO MUCH JOHNSON (William Gillette): New York city Nov. 26—indefinite.
THOMAS E. SHEA: Lancaster, Pa., March 4-9, Allentown 11-16.
THE STOWAWAY: Lawrence, Mass., March 7.
THE COTTON KING (No. 1, W. A. Brady, mgr.): Baltimore, Md., March 4-9.
ULLIE AKERSTROM (Gus Bernard, mgr.): Amherst, Mass., March 5, Holyoke 6-9, New Britain, Conn., 11-13, Middletown 14-16, New Haven 18-20, Waterbury 21-23.
UNCLE TOM'S CABIN (Davis' Western): Lancaster, O., March 7, Zanesville 8.
UNCLE TOM'S CABIN (Eastern; Ed. F. Davis, mgr.): Gloversville, N. Y., March 6, Albany 7-9.
UNCLE JOSH SPRUCEBY: Racine, Wis., March 6, Burlington 7, Janesville 8.
UNCLE DUDLEY (George Wilson): Boston, Mass., March 4-9.
WHITE SQUADRON: Indianapolis, Ind., March 4-6, Terre Haute 9, St. Louis, Mo., 10-16, Belleville, Ill., 17, Alton 18.
WAITE COMEDY (Eastern; Monte Thompson, mgr.): Reading, Pa., March 4-16, Elizabeth, N. J., 18-23.
WAITE COMEDY (Western; Dave H. Wood, mgr.): Elmira, N. Y., March 4-9, Auburn 11-16, Cortland 18-23.
WALKER WHITESIDE (W. J. Winterburn, mgr): Des Moines, Ia., March 6, Boone 7, Eldora 8, Waterloo 9.
WILSON BARRETT: Milwaukee, Wis., March 4-9.
WILLIAM BARRY: Rochester, N. Y., March 4-6.
WILSON DAY: Allegan, Mich., March 7-9, Grand Haven 11-13.
WILLIAM HOEY (W. D. Mann, mgr.): Harlem, N. Y., March 4-9, Brooklyn 11-16.
W. H. CRANE (Joseph Brooks, mgr.): New York city Feb. 25-March 16.
WARD AND VOKES: Brooklyn, N. Y., March 4-9, Trenton, N. J., 11, Chester, Pa., 12, Plainfield, N. J., 13, Newark 14-16.
WAR OF WEALTH (Jacob Litt, mgr.): Philadelphia, Pa., Feb. 25-March 9.
WOODWARD THEATRE: Springfield, Ill., March 4-9, Bloomington 11-16.
YOUNG MRS. WINTHROP (Wagenhals and Kemper, mgrs.): Springfield, Ill., March 5, Sedalia, Mo., 7, Fort Scott, Kans., 8, Joplin, Mo., 9, 10, Springfield 11.
YON YONSON (Jacob Litt, mgr.): Brooklyn, N. Y., March 4-9, New York city 11-16.

OPERA AND EXTRAVAGANZA.

AMERICAN TRAVESTY CO. (Off the Earth): St. Louis, Mo., March 4-9, Cincinnati, O., 11-16.
ALADDIN, JR. (David Henderson, mgr): Pittsburg, Pa., Feb. 25-March 9.
ABBEY AND GRAU'S GRAND OPERA: Boston, Mass., Feb. 25-March 9.
ANDREWS' OPERA: Charleston, W. Va., March 4-6, Portsmouth, O., 7-9, Huntington, W. Va., 11, 12, Paris, Ky., 13, 14, Lexington 15, 16.
BROWNIES: Brooklyn, N. Y., March 4-9.
BLACK CROOK (Springer and Welty, mgrs.): Lansing, Mich., March 5, Kalamazoo 6, Grand Rapids 7.
BLACK CROOK (No. 1): Philadelphia, Pa., March 4-9.
BIRTH OF VENUS: Pittsburg, Pa., March 4-9.
BOSTONIANS (Barnabee and MacDonald): Boston, Mass., Feb. 25-March 16.
CAMILLE D'ARVILLE OPERA: New York city Feb. 25-March 16.
DE WOLF HOPPER OPERA (Ben. D. Stevens, mgr.): Indianapolis, Ind., March 4-6, Louisville, Ky., 7-9, Evansville, Ind., 11, Nashville, Tenn., 12, 13, Memphis 14-16, St. Louis, Mo., 17-23.
DEVIL'S AUCTION (Charles H. Yale, mgr.): Philadelphia, Pa., March 4-9, Pittsburg 11-16, Cincinnati, O., 18-23.
DELLA FOX OPERA (Nat Roth, mgr.): Kingston, Ont., March 6, Toronto 7-9.
FRANCIS WILSON (A. H. Canby, mgr.): Kansas City, Mo., March 4-9.
FANTASMA (Sam Fletcher, bus. mgr.): Kansas City, Mo., March 4-9.
FENCING MASTER (F. C. Whitney, mgr.): Denver, Col., March 4-9, Cheyenne, Wyo., 11, Ogden, Utah, 13, Salt Lake City 14-16, San Francisco, Cal., 18-30.
1492 (E. E. Rice, mgr.): Chicago, Ill., Jan. 13-March 9.
1492: Minneapolis, Minn., March 4-9, St. Paul 11-16, Kansas City, Mo., 17-23.
ICLES GRAU COMIC OPERA: Austin, Tex., March 4-9, San Antonio 11-16, Austin 18-23.
KIMBALL OPERA AND CORINNE (Mrs. Jennie Kimball, mgr.): Steubenville, O., March 7, Wheeling, W. Va., 8, McKeesport, Pa., 9, Pittsburg 11-16.
LILLIAN RUSSELL OPERA (Abbey, Schoeffel and Grau, managers): Pittsburg, Pa., March 4-9, Washington, D. C., 11-16, Baltimore, Md., 18-23.
LITTLE CHRISTOPHER (E. E. Rice, mgr.): New York city Oct. 15—indefinite.
MCGIBNEY FAMILY (Edwin Patterson, bus. mgr.): Portageville, N. Y., March 5, Perry 6, Warsaw 7, Avon 8, Livonia Station 9.
MILTON ABORN: Altoona, Pa., March 4-9.
NASHVILLE STUDENTS: Talequah, I. T., March 7, Muscogee 8.
PRINCE PRO TEM (Charles L. Robbins, mgr.): Manchester, N. H., March 5, Haverhill, Mass., 6, Waltham 7, Lawrence 8, Marlboro 9, New Bedford 11, Fall River 12, 13.
PRINCESS BONNIE (Willard Spenser, prop.): Chicago, Ill., Feb. 25-March 16.
PAULINE HALL: Boston, Mass., March 4-9.
ROBINSON OPERA: Quincy, Ill., March 4-9.
ROBIN HOOD OPERA (Barnabee and MacDonald, props.): Peoria, Ill., March 6, 7, Decatur 8, Alton 9.
SUPERBA (Edwin Warner, mgr.): Cleveland, O., March 4-9, Toledo 11-16, Youngstown 18, 19, Canton 20, 21, Newark 22, 23.
TAVARY OPERA: Norfolk, Va., March 5, Richmond 6-9.
THOMAS Q. SEABROOKE: Harlem, N. Y., March 4-9.
THE PASSING SHOW (Canary and Lederer, mgrs.): Philadelphia, Pa., March 4-9, New York city 11-16, Brooklyn 18-23.
WHITNEY OPERA CO. (Rob Roy): New York city Oct. 29-March 16.
WILBUR OPERA: Lowell, Mass., March 4-9.

MINSTRELS.

AL. G. FIELD: Reading, Pa., March 5, Pottsville 6, Wilkesbarre 7, Pittston 8, Scranton 9, Towanda 11, Ithaca, N. Y., 12, Syracuse 13, Rome 14.
GORTON'S (Chas. H. Larkin, mgr): Frankfort, Ky., March 5, Lexington 7, Paris 9, Maysville 13.
GEORGE THATCHER AND CARROLL JOHNSON'S (W. H. A. Cronkhite, mgr.): New Bedford, Mass., March 6, Woonsocket, R. I., 7, Hartford, Conn., 8, New Haven 9.
HI HENRY'S: Oneonta, N. Y., March 6, Norwich 7, Syracuse 9, Rochester 11-13.
PRIMROSE AND WEST (Jos. P. Harris, mgr.): Philadelphia, Pa., March 4-9, New York city 11-16.
VOGELAND'S (T. D. Middaugh, mgr.): Salem, N. J., March 5, Red Bank 7.

VARIETY AND BURLESQUE.

A JOLLY LOT: Westerly, R. I., March 6, Wakefield 7, Woonsocket 9.
BOB FITZSIMMONS: Baltimore, Md., March 4-9.
CITY SPORTS: New York city March 4-16.
CITY CLUB: Newark, N. J., March 4-9.
CREOLE BURLESQUE (Sam T. Jack, mgr.): Baltimore, Md., March 4-9.
FAY FOSTER: Athol, Mass., March 5, Waltham 6, Brockton 7-9.
FIELD AND HANSON: Washington, D. C., March 4-9, Philadelphia, Pa., 11-16.
GEORGE DIXON: New York city March 4-9.
HARRY WILLIAMS' OWN: New York city Feb. 25-March 9.
HYDE'S COMEDIANS: Pittsburg, Pa., March 4-9.
JOHN F. FIELDS: New York city March 4-16, Philadelphia, Pa., 18-23.
LEONI AND EVERETT'S LADIES' CLUB: Worcester, Mass., March 4-9.
LONDON BELLES (Sydell's): Detroit, Mich., March 3-9.
LILLY CLAY: Philadelphia, Pa., Feb. 25-March 9.
LONDON GAIETY GIRLS (John A. Flynn, mgr.): Brockton, Mass., March 4-6, Fall River 7, Plymouth 8, Providence, R. I., 11-16.
MAY HOWARD: New York city March 4-9, Harlem 11-16, Boston, Mass., 18-23.
NIGHT OWLS: Brooklyn, N. Y., March 4-9.
NEW YORK VAUDEVILLE STARS (Gus Hill, mgr.): Cincinnati, O., March 4-9, Louisville, Ky., 11-16.
PETER MAHER: Providence, R. I., March 4-9.
REILLY AND WOOD: Harlem, N. Y., March 4-9.
RICE AND BARTON'S COMEDIANS: Philadelphia, Pa., March 4-16, Boston, Mass., 18-23.
RUSSELL BROTHERS: Washington, D. C., March 4-9.
RENTZ-SANTLEY: Milwaukee, Wis., March 4-9.
ROSE HILL'S ENGLISH FOLLY: Rochester, N. Y., March 4-9, New York city 11-16, Paterson, N. J., 18-23.
SANDOW TROCADERO VAUDEVILLES (F. Zeigfeld, mgr.): Buffalo, N. Y., March 4-9.
SOUTH BEFORE THE WAR: Chicago, Ill., March 4-23.
SAM DEVERE: Chicago, Ill., March 4-9.
TONY PASTOR: New York city—indefinite.
TRANS-OCEANICS: New York city March 11-16.
TISSO'S EUROPEAN NOVELTIES: Cripple Creek, Col., March 6, Leadville 7, Aspen 8, Glenwood Springs 9, Grand Junction 11, Ouray 12, Montrose 13, Provo, Utah, 14, Park City 15, Salt Lake City 16, Ogden 18, Logan 19, Pocatello, Idaho, 20, Boise City 21, Huntington 22, Baker City, Ore., 23.
WEBER AND FIELD: New York city March 4-9.
WATSON SISTERS: Wheeling, W. Va., March 7-9.
WHITE CROOK: Albany, N. Y., March 4-9.

MISCELLANEOUS.

ELI PERKINS: Corinth, N. Y., March 11, Plattsburg 12, Theresa 13, Presque Isle, Me., 15, Fort Fairfield 16.
FONTANA MERRY-MAKERS (T. W. Holland, mgr): Sparta, Ill., March 4-9, Charleston 11-16.
KELLAR (Dudley McAdow, mgr.): Chester, Pa., March 5, Wilmington 6, New Brunswick N. J., 7, Elizabeth 8, Orange 9, Brooklyn 11-16.
NATIONAL SPECTACULAR CARNIVAL (Edward Holipeter, mgr.): Frankfort, Ky., March 11, 12.
RENO: Jackson, Mich., March 7, Wells 8.
SHERMAN'S WORLD OF WONDERS: Waupon, Wis., March 5, Waukesha 7.
SYLVAN A. LEE (Mesmerist; Thomas F. Adkin, mgr.): Centralia, Ill., March 4-9, Sedalia, Mo., 11-16, Belleville, Ill., 18-23.
THE BALDWINS (John M. Hickey, mgr.): Paterson, N. J., March 4-9.
THE FLINTS (Hypnotists; L. J. Meacham, mgr.): Keokuk, Ia., March 8-18, Peoria, Ill., 20, 21.
WELLS' WONDERLAND: Pensacola, Fla., March 2-8.

The New York Central is protected by the most perfect system of block signals in the world.

Taunton Theatre,

TAUNTON, MASS.

Having leased this Theatre for five years, I am now booking for season of '95-96. Shall play only first-class attractions. Prices from 25c. to $1.00. Opened with Hoyt's Black Sheep company Feb. 25. Receipts for the evening, $1,142.75. One of the best one-night stands in New England. For open time address

R. A. HARRINGTON,
Lessee and Manager, Taunton, Mass.

The American Dramatists Club List

FOR THE

Suppression of Play Piracy

WILL BE MAILED FREE TO EVERY MANAGER IN THE UNITED STATES AND CANADA.

ADVERTISING SPACE RAPIDLY FILLING.

AN INVALUABLE MEDIUM FOR

Managers of Theatres, Touring Companies, Authors and Actors.

For advertising rates address SECRETARY, American Dramatists Club, 47 West 28th Street, New York City.

IMPORTANT—Friday, March 1, is the last day on which titles of plays can be received, as the list must go to press almost immediately.

WIGS

WM. HEPNER,
Chicago Theatrical Wigmaker.
MANUFACTURER OF FIRST-CLASS WORK ONLY.
No. 57 Washington St. 2D FLOOR, Chicago.
SEND FOR CATALOGUE.

PROCTOR'S OPERA HOUSE,

HARTFORD, CONN.

SEASON 1894-95.

OPEN TIME—March 14, 19, 21, 26, 27, April 2, 3, 6, 8, 10, 19, 20, 22, 23, 24, 25, 28, 30, May 1, 2, 4 to 29.

Address F. F. PROCTOR, Proctor's Theatre, Twenty-third Street, New York.

OPEN TIME

ALBANY, N. Y.

HARMANUS BLEECKER HALL.

C. H. SMITH, Manager.

The Best Business in Ten Years in the City.

Albany's Quarter of a Million Dollar Theatre. 2,000 Chairs.

In experienced and capable hands. Patronized by the best people of Albany, and playing the largest and best companies organized.

The Line of Attractions Speak Plainly.

Feb. 25, 26	Frohman's Sowing the Wind
Feb. 27	The Passing Show (original)
Feb. 28-March 1	Darkest Russia
March 6	Robert G. Ingersoll
Coming	Lillian Russell Opera Co.
The Cotton King,	Sousa's Band,
The Brownies,	Spider and Fly Co.,
Rice's 1492,	Wilbur Opera Co.,
Ysaye, concert,	Roland Reed,
Frohman's Shenandoah,	Milk White Flag,
Tavary Opera Co.,	Hagenbeck's Animals,
P. and W. Minstrels,	Della Fox Opera, return.

Some Big Actual Receipts this year:

De Wolf Hopper Co., Jan. 15 (night)	$1,800 00
Della Fox Opera Co., Dec. 31 (night)	1,616 50
Sousa's Band (night)	1,100 00
Superba, matinee and night	1,076 00
Primrose and West's Minstrels	900 00
Sandow Vaudevilles (night)	675 00
Shore Acres	700 00
Wilbur Opera Co. (matinee and night)	756 00
Melba Grand Operatic Concert (Abbey, Schoeffel & Grau	2,175 50

Apply for open time in March, April and May, and next year. Legislature now in session and city crowded with people and money. When managers want BUSINESS do BUSINESS where BUSINESS is properly done. Apply as above.

Booman's—Pepsin Gum

THE ORIGINAL

CAUTION.—See that the name Booman is on each wrapper.

The Perfection of Chewing Gum

And a Delicious Remedy for Indigestion and Sea Sickness.

Send 5c. for sample package.

Booman Chemical Co.
115 Lake St., Cleveland, O.

Originators of Pepsin Chewing Gum.

THE NORTHERN PACIFIC RAILROAD.

THE GREAT TRANSCONTINENTAL HIGHWAY

THE FAVORITE ROUTE OF

THE WISE MANAGER

and the

Money-Making Attractions.

Over twenty good show towns on the main line—without side jumps. Attractions should play St. Cloud, Brainard, Crookston, Fargo, Grand Forks, Winnipeg (2 nights), Jamestown, Bismarck, Miles City, Livingston, Bozeman, Helena, Butte (3 nights), Anaconda, Missoula, Spokane (2 nights), Walla Walla, Ellensburg, Tacoma (2 nights), Seattle (3 nights), (Sound Circuit one week), Olympia, Portland (3 nights). The attractions that have played the above towns this season are holding time for 1894-95, which proves to the intelligent manager that the magnet of large receipts must draw them towards the favorite route to the Pacific Coast.

The Northern Pacific Railroad.

For additional information, theatrical guide, &c., address CAL. STONE, Pass. and Ticket Agent, St. Paul, Minn.

B. N. AUSTIN, Asst. G. P. A. CHARLES S. FEE, G. P. and T. A.

FOR RENT.

EMPIRE THEATRE,

OMAHA, NEB.

A neat and cosy little theatre. Newly decorated and renovated throughout. Seating capacity, 1,200. Centrally located. Rent low to responsible parties. A good opportunity for an energetic man. Address

W. J. BURGESS,
Empire Theatre, Omaha, Neb.

THE FOREIGN STAGE.

THE DRAMA IN PARIS.

PARIS, Feb. 13.

The Porte-St. Martin Theatre has made a decided hit with its new production, an historical play by M. Pierre Decourcelle. The author has taken the materials of the piece from Alexandre Dumas père, who had borrowed them from history.

"Le Collier de la Reine"—Dumas' novel—was a revised version of a well-known story connected with Marie Antoinette, which the novelist cleared up and settled to suit his own fancy, but which is still a very vexed question to historians. The playwright has been even more downright in simplifying matters than the novelist, and the story of the "Collier de la Reine" in its dramatic form will no doubt fill sticklers for historic fidelity with acute anguish.

THE QUEEN'S NECKLACE.

But it is best to tell the story as it was told to an appreciative public on the Porte-Saint Martin stage. The heroine is the Queen herself; the mischief-maker, the Comtesse de La Motte; and the befooled villain, Cardinal de Rohan. The Countess is an ambitious adventuress who takes advantage of the interest the gay old cardinal evinces in her fascinating self to work her way up into royal favor.

But the Cardinal is flying at higher game, and his own little plan is to win the favor of the Queen herself through her now intimate friend, the Countess. He accordingly purchases a splendid diamond necklace—originally made for Madame Du Barry—with the intention of getting the Countess to present it to the Queen.

Furious with jealousy, the adventuress lays a neat trap for the weak-minded old profligate into which he falls unwarily. She finds out one Oliva who resembles the Queen in feature and figure and appoints a rendezvous in a wood near "Bains d'Apollon" at Versailles, where the Cardinal has a tender interview with the supposed Marie Antoinette.

In the meantime, the wily Countess has appropriated the necklace, for which the Cardinal has not yet paid. But the whole plot leaks out, as the jewelers apply to the Queen for the settling of the bill. The whole story of supposed intrigue between the Cardinal and the Queen is published, baffled de Rohan is arrested, and the Countess exiled.

In reality it is not at all sure that the Queen did not carry on some sort of an intrigue with the old Cardinal and that all the blame was not laid on Comtesse de La Motte's shoulders to shield Marie Antoinette. However, Le Collier de la Reine is quite accurate enough for the public, which applauds the wronged Queen to the echo, and recalls her impersonator, Mlle. Cerny, again and again every night.

The interest of the play is enhanced by splendid costumes and scenery. Among the best scenes are the Petit Trianon with Marie Antoinette in dainty dairy-maid's dress churning and singing old-time ditties, the Queen's boudoir and the Palais-Royal Gardens, where swells and fine ladies of the time—1785—make a gay and most picturesque throng.

A NEW MELODRAMA.

Much less interesting than Le Collier de la Reine is the new melodrama produced at the Théâtre de la République, which, like the Porte-Saint-Martin, is a playhouse where the audience is usually plebeian and has simple tastes. I doubt, however, whether Le Drame des Essarts will not prove too unsophisticated even for the public of the Théâtre de la République.

Comtesse de Melcy has a lover, André Laroche, whom she is hospitably entertaining at her husband's country seat when the husband himself turns up unexpectedly. André has just time to escape over the wall into an adjoining park. The next morning the owner of the park, General de Melcy's neighbor, is found murdered and André's hat is discovered on the grounds. He is tried for murder and not to betray his lady love, vouchsafes not a word in his defense. The countess is prevented by her husband to whom she has confessed all from explaining matters, and André is about to be condemned to death, when the real murderer enters the court and gives himself in charge. The drama ends with the guillotining of the murderer—which is not, indeed, a very edifying spectacle.

JULES LEMAITRE'S NEW PLAY.

The latest dramatic work from the pen of the well-known critic and playwright, Jules Lemaitre, just produced at the Gymnase, is rather a weak performance. L'Age Difficile is its title, and it is a study of a jealous and crotchety uncle who has been disappointed in youth and cannot bear to see happiness around him, although, however, he softens down at the close of the play.

M. Chambray has married his adopted niece, Jeanne, to a young clerk of his, Pierre Martigny, and is jealous of their happiness. Accordingly, when he finds out his son-in-law is being entrapped by the wiles of a gay young person he tells the whole story, with evident enjoyment, to Jeanne and urges her to divorce. But she will not hear of it, explains matters to Pierre, who, thoroughly repentant, says he really only loves her, and they make it up satisfactorily. Enraged at this, M. Chambray turns the too happy couple out of his house. Eventually, however, through the agency of a widow, Madame Mériel, Chambray's first and only love, who by rejecting him years ago embittered his life and her own too, the crabbed uncle forgives, and is forgiven by, the young people, and we are led to believe that the elderly couple will make a match of it.

The interest of the piece, which in itself is a somewhat dull affair, centred in the chief actor, M. Antoine, who after having been manager—of the Théâtre Libre—has made up his mind to tread the boards again in a more subordinate capacity. He achieved an undoubted success, his rendering of Chambray being in all points a highly artistic and conscientious piece of acting. The interest of this somewhat dull piece, not being enhanced by any great brilliancy of dialogue, is slight.

BERNHARDT AND COQUELIN.

The long-expected conjunction of two stars—Sarah Bernhardt and Coquelin aîné—in one hemisphere—the Renaissance Theatre—has at length taken place. The great actress and the famous ex-inmate of the House of Molière appeared together three days ago in one of Molière's most delightful comedies, Amphitryon, and in a play by M. Georges de Porto-Riche L'Infidèle, also a revival.

Expectation was, perhaps, a trifle disappointed. Coquelin, in the part of Sosie, for which he had exchanged his customary character of Mercury, was, of course, very good, but lacked ease and facility. He had studied the part with great care, and this was almost painfully apparent in his rendering of it. Sarah Bernhardt had already undertaken the part of Amphitryon's wife, Alcmene, many times, and was quite equal to herself.

By the way, the quarrel between Coquelin and the Théâtre Français is still pending and will be shortly decided in a court of law. The theatre claims that Coquelin has no right, according to the rules of the house, to act in Paris without the permission of the Minister of Fine Arts, under whose jurisdiction the Comédie Française lies, and Coquelin contends that the said permission having been refused in his case, whereas it was given to many others in his position, he has a right to dispense with the formality, and moreover politely snaps his fingers at the Comédie and says he is determined to do as he likes in spite of officials and red tape.

GOT'S LAST APPEARANCE.

Talking of the Française, I may mention that Got, the now ex-doyen of the house of Molière, has just appeared for the last time in a regular way on the stage of the Théâtre Français at a morning performance of Le Fils de Giboyer. The veteran actor was greeted with warm applause and recalled four times. After the piece, the troupe of the Français gathered together in the green room, and in a charmingly-turned speech M. Mounet-Sully bade adieu to his fellow actor, who was evidently much moved. M. Got will give a farewell matinee performance in a week or so.

L. JERROLD.

THE DRAMA IN ITALY.

ROME, Feb. 10.

Traversi has had another success with his Children—which he calls, "a social drama" in four acts.

As usual, he had from fifteen to twenty calls during the performance—and, as Oscar Wilde would say, he was "very pleased with his audience." Many social problems are touched upon in this drama such as abandoned children, workmen without work, charity, etc. But not one of these problems is carried out thoroughly. Guild, the hero, is a printer. His character at times is weak, at times proud, but always honest. Unfortunately this last virtue does not verify the proverb that "Honesty is the best policy," either for himself, or family. Hence arise a continuous discontent, diffidence in himself, and a deep, silent bitterness which lead at length to suicide.

The success of Signor Traversi's new drama is due to the third act, which shows the terrible poverty of the unfortunate family, and which ends in the catastrophe, leaving the children in a half shadow at the back.

The first scene of the third act is a dialogue between the two children, which comes like a bright spot in the darkest skies. Otherwise this act is a progressive tragedy. At one moment the distracted father seeks to kill his children to save them from his own fate, but the mother turns upon him with all the terrible fury of her maternal love, and in her terror seeks to prevent the final extreme end of her husband's sudden madness.

This is a fine act, both for the actress and the actor, but the play is most depressing from beginning to end. However, if but one of the spectators who may see it will learn charity from the scenes (taken from life) which are enacted before them, the play will not have been written in vain. It is a sermon the like of which is never preached from the pulpit and rarely from the stage. Depressing though the drama is, it is one of the very best works the author has yet written.

Apropos, there is a talk of his opening an "independent theatre" in Rome.

ANOTHER GREAT ITALIAN ACTRESS.

Tina di Lorenzo—Italy's rising star—is in Rome and filling the Valle Theatre, which for many long months has not seen such houses. She is the "ideal wife" of Praga's comedy of that name, and has made the part quite and exclusively her own. The Ideal Wife is one of Praga's latest pieces. It is quite erroneous to say, therefore—as I have somewhere read—that Duse made her name in it. Duse's name was made long before the Ideal Wife was born in Praga's brain.

Tina di Lorenzo is perfection, actually perfection, in the part. She is an artist to the tips of her nails, and is different in everything she does, even to the dressing of her hair, to which she gives an expression, according to the part she is called upon to represent. Thus, in the Ideal Wife, she dresses her hair in a capricious style, suggestive of the part, which is coquettish. Tina di Lorenzo is still but little more than a girl, and is remarkably pretty. Next to Duse she is the greatest actress Italy now has, and it is wonderful the progress she has made since her debut a few years ago. You will no doubt see her some day in America—but not yet awhile.

THE AUTHOR OF CHRIST.

Bovio, the author of Christ, has almost determined to leave politics to take care of themselves, and to devote himself entirely to the drama. He has now Saint Paul in the press, and is working at the third drama of his trilogy, The Millennium. Dante is to appear in this drama.

MASSENET'S WERTHER A SUCCESS.

Massenet's Werther has had a great success in Naples, and Massenet has written to thank Lison Fraudin for her share in the success. He finishes his letter by saying: "My thoughts are in Naples (which I know so well), and I fancy I can see you go out this afternoon, and walk through the streets of Santa Lucia, then to return by the Toledo, and go back home, after a long walk along the Marzellina! What a country! What a country, indeed! and what a people! Always cheerful, always smiling, 'Wish thyself luck, and luck thou shalt have,' is a Neapolitan proverb, which keeps the poorest in good humor, and buoys them with hope."

YVETTE GUILBERT TO VISIT NAPLES.

Yvette Guilbert is expected in Naples before the end of February. She is not going to Russia this Winter, it is said, and therefore will try her fortune in Italy.

Miss Helyett is now being given in Turin. It does not take there, however, as it has done elsewhere. Fancy Italians (Zolaites that they are) saying that the plot is too indecent for them.

A NEW COMPOSER.

Vorick is the libretto of a new opera by a new composer, Ettore Martini, a little nervous man, free from all modern ideas of sensationalism in music. When leading an orchestra, he leads with much delicacy and still more magnetic power.

This opera is in three acts and is thoroughly Italian in melodious music from beginning to end, and resembles more the music of old Italian masters than the new school. Grace and delicacy are its chief characteristics—but it is also passionate and dramatic where the situations require it. It is also splendidly orchestrated. There are no electric surprises in it, however, as in Mascagni's music. We must also remember that this is the young maestro's first work—and as such, it is remarkably clever—and makes us look forward to the career of Signor Martini with great hope for the future.

AN AMERICAN SINGER SCORES A TRIUMPH.

A friend of mine writes from Cairo that the young American prima-donna, Minnie Tracy, has been creating quite a sensation. People stand up, shouting again and again for her at the end of each act. She has a splendid voice, and sings without any effort whatever. Her voice, besides being as soft as it is powerful, is also of a very extensive compass—and her histrionic powers are as great as her vocal powers. Our friend, David Garrick Longworth, cannot sing her praises in too high a tone.

"Another Cairo success," writes my friend, "is Harry Woodhouse, a tall, handsome young fellow, well known as an entertainer at 'At Homes' in London. It is not a bad idea to seek the balmy air of Cairo and 'improve the shining hours' at the same time. Mr. Woodhouse gives sketches à la George Grossmith, but with a difference. Mr. Woodhouse has struck out an independent line of his own. He simply uses songs to illustrate an idea. He will also take up some newspaper correspondence on a particular subject, as 'Why Don't Men Marry?' for instance, and on this he will rattle away till he makes his audience cry with laughter."

He writes and composes most of his songs himself. He began as an amateur, but seeing there was money in the thing, he took it up in earnest, and is now making a comfortable living by it. From what I can judge, Mr. Woodhouse must be something like poor old John Parry—but, let us hope, without his nervousness—for, to the very last time he appeared on any stage, he had to be literally pushed on to it from the wings. Once at the piano, however, he was all himself, and would make you roar with laughter, as Mr. Woodhouse is said to do.

"He is a great acquisition to the American and English society in Cairo" again writes D. G. Longworth.

Returning to Rome, Mme. Diligenti Mèrstrasy has made quite a name now as a *diseuse* of monologues in our Anglo-American and Roman society. She is everywhere, and no entertainment seems to be complete without her.

S. P. Q. R.

THEATRICALS IN AUSTRALIA.

SYDNEY, N. S. W., Jan. 26.

Williamson and Musgrove's Christmas pantomime will be withdrawn from the Lyceum on Friday next, and on the following evening there is sure to be a large house to welcome the return to Sydney of Brough and Boucicault's Comedy company, who open with Grundy's Sowing the Wind. During their season we are also promised the pick of the following plays: Oscar Wilde's A Woman of No Importance, Lumley's Aunt Jack, Lestocq's The Sportsman, Arthur Jones' The Masqueraders and The Case of Rebellious Susan, Sydney Grundy's The New Woman, and Haddon Chambers' John-a-Dreams.

Mr. Boucicault is now returning to Australia, having completed his London engagements for the firm, which include Geraldine Olliffe (leading lady), Miss M. Talbot, Arthur Ellwood (comedian), and Otway Compton (juvenile lead).

Mr. and Mrs. Brough sail for England on March 16, so that this will be their last Australian appearance for the present, anyway.

George Rignold's pantomime, The House that Jack Built, is running still to A-1 business and should continue to do so until Easter, when this house will once more be sacred to the shrine of melodrama.

Shirley's Span of Life, which was first produced here by Bland Holt on boxing night, is turning away money. Hilda Spong is a charming heroine, and an excellent cast includes W. E. Baker, Jack Cosgrove, and Mr. and Mrs. Bland-Holt.

Harry Rickards still maintains the high standard of the Tivoli Hall. He is talking of revisiting England.

Charles Arnold has been playing a return season at the Bijou Criterion, producing successively Charley's Aunt, and Hans the Boatman. He is now doing the suburbs with the first-named play.

After many false alarms we are now assured that Mr. and Mrs. Arthur Dacre (Amy Roselle) are really en route for the antipodes, and are to open at Melbourne Bijou with Esther Sandraz, Men and Women, and Life's Ordeal.

Maggie Moore (Mrs. J. C. Williamson) still talks of re-visiting your shores.

George Buller, who went to England with Alfred Dampier's Robbery Under Arms companies, has returned. He assigns the failure of the aforenamed play to its production in the West End of London.

Myra Kemble, our favorite Australian actress, has returned to us, somewhat improved in health, though still convalescent. She saw Mrs. Patrick Campbell's Mrs. Tanqueray, whose flashes of power somewhat reminded her of Sarah Bernhardt.

Agnes Knight, who came out here with Charles Arnold, has been engaged by Bland Holt for the part in the Union Jack originally created by Olga Nethersole.

By to-day's mail boat Mrs. Tyler and her son Cyril, the boy soprano, return to America.

Alex. Andrews, a professional of the old school, and brother to William Andrews, the original Deacon Skinner, has joined the majority since my last letter.

Michael Davitt is coming out on a lecturing tour.

The Christmas Number of THE MIRROR, to hand by last mail, has been universally admired by the members of our press and "purfesh," to whom I have shown it.

Bessie Rignold has not been out of shop long in England after her return from Australia. I notice she has joined George Edwardes' South African company.

E. NEWTON DALY.

[*Received too late for classification.*]

SAN FRANCISCO.

SAN FRANCISCO, Feb. 26.

The California Theatre had a well-filled house last evening to witness the first production in this city of A Temperance Town. L. R. Stockwell was in the cast. Anna Robinson, new to us, made a favorable impression. George Ober as the old man was good. The piece runs three weeks.

The Alcazar presented Black Crook Up-to-Date last evening to a packed house, women occupying standing room. It is a spectacular burlesque, and is well staged and costumed, the scenic effects being particularly good. Many specialties are introduced. T. C. Leavy and Florence Thropp carry the leading parts.

Morosco's Grand gave The Hand of Fate to a good audience, the mechanical effects calling for special commendation.

The Black Crook filled Stockwell's last night with an appreciative audience. Here also many specialties tend to strengthen the performance. Lack of rehearsal was evident.

The Orpheum had another crowded house. Next week new specialties are promised.

Success is smiling on J. J. Gottlob's venture with the Bush Street. Edgar Selden and Lydia Yeamans-Titus are offering an entertaining programme. There is a possibility of an interior tour.

Boccaccio was the opera at the Tivoli.

The concerts at Scheel's Auditorium under the new management are not attracting large audiences.

Plans have been prepared for a roof-garden and opera house for the Krelings. Negotiations are pending for a lease of some desirable locations.

H. P. TAYLOR, JR.

THE ELKS.

The Elks at Wausau, Wis., recently gave a very enjoyable reception and ball.

The Newport Lodge held an enjoyable social session last evening. The committee in charge included Thomas J. Smith, Captain John Waters, Thomas E. Martin, John W. Rogers, George F. Daniels, William J. McCormick, I. B. Bergman, M. A. McCormick, and A. B. Commerford.

Married.

AUER—HOLAHAN.—General Louis Auer and Jane Stuart Holahan, in New York, on Feb. 26.

COALDWELL—COURTNEY.—James M. Coaldwell and Edna Courtney, in New York, on Feb. 24.

MACK—FLOSSER.—Walter C. Mack and Minnie Flosser, at Wilkesbarre, Pa., on March 3.

OBERLE—KELLY.—A. Thomas Oberle and Florence Gertrude Kelly, at Tarrytown, N. Y., on Feb. 25.

Died.

DAVIES.—John Davies, in Boston, on Feb. 14, aged 76.

GUY.—George Guy, Sr., in Springfield, Mass.

JARVIS.—Charles H. Jarvis, in Philadelphia, on Feb. 25, aged 58.

KILDAY.—Eugene Edward Kilday, son of Frank and Carrie Elberts Kilday, aged two years and six months.

MORROW.—C. W. L. F. Morrow, in Huntington, L. I., on Feb. 25, aged 71.

PULS.—Otto Puls, in Newark, N. J., on Feb 25, of Bright's disease, aged 47.

PENNOVER.—Mrs. Clara A. Pennoyer, in Philadelphia, on Feb. 27.

RHINEHART.—George Rhinehart, in Philadelphia.

SMITH.—James E. Smith, in Saratoga Springs, on Feb. 23, of pneumonia, aged 38.

SOHLKE.—Augusta Sohlke, at the Home for Incurables, Morrisania.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

EDGAR SMITH

AT LIBERTY

Resigned from Seabrooke Company. Open for engagement as STAGE MANAGER, or LIBRETTIST, or both.

Author of "THE GRAND VIZIER." Adaptor of THE CASINO SUCCESSES 1886-1892. Author of "SWIM OUT O'GRADY," and other comic classics.

Address MIRROR.

MARK SULLIVAN

AT LIBERTY.

Address this office.

MASTER EDDIE CLARK

As Toddy Tufts in One of the Boys (A Back Number).

Master Eddie Clark as Toddy Tufts, the village bad boy, deserves more than mere mention, as he went through all his scenes without any of the usual boy's showing off.—*Minneapolis Penny Press, Oct. 16, 1894.*

Master Clark in his impersonation of the incorrigible boy indicates that he has a future before him and makes a feature in the play that cannot be overlooked.—*Minneapolis Critic.*

Master Eddie Clark, the clever boy-actor, plays Toddy Tufts as if he lived the part.—*Rochester Herald, Dec. 29, 1894.*

Master Eddie Clark, the well-known boy-actor, played the dirty-faced country urchin so well as to easily rank himself second to Mr. Colbert. This pair furnished all that was entertaining in A Back Number.—*N. Y. Sun.*

Eddie Clark, a boy of perhaps fourteen, showed unusual cleverness as Toddy Tufts the village ragamuffin.—*Brooklyn Bulletin, Jan. 8, 1895.*

Eddie Clark gave a pleasing impersonation of the only juvenile character in the production, that of Toddy Tufts.—*Providence Bulletin.*

Eddie Clark, a bright youth, yet in his early teens, gives a boy's character with real success.—*Brooklyn Daily Standard-Union, Feb. 26, 1895.*

That clever youngster, Eddie Clark, contributed his full share of the fun-making and was as chummy as ever with the star.—*Brooklyn Citizen.*

Edward Clark, the ubiquitous youngster, was funny enough.—*Brooklyn Times.*

Master Edward Clark as Toddy Tufts shared the honors of the evening with the star.—*Boston Post.*

WANTED AT ONCE

To Open New House

A FIRST-CLASS ATTRACTION about MARCH 15, 1895. Also Have OPEN TIME for Balance of Season.

Wire D. R. KEITH, Manager, Coshocton, Ohio.

C. D. HESS'

GREASE PAINT

AND

POWDERS TO MATCH.

CREAMS, PASTES, ROUGES, ETC.

The finest improved stage make-up in the world. Try them. For sale everywhere.

YOUTHFUL TINT MFG CO., ROCHESTER, N. Y.

FOR SALE BY

William Wilson, 1311 Broadway.
Oscar F. Bernner, 11 West 28th Street.
Hazard, Hazard & Co., 1150 Broadway.
J. J. Rach, 2 Union Square.
Warner's Pharmacy, 529 7th Ave., cor. 38th St.
Ph. Hartfield's Son, 214 Bowery.
S. Rosenstock, 528 7th Avenue.
William Weis, 7th Avenue, corner 34th Street.
Paul F. Metze, corner 42d Street and 8th Avenue.
Z. T. Benson, 2234 3d Avenue.
H. Miner, 188 Bowery, corner Spring Street.
Todt & Jordan, 63 East 13th Street.
Abbey's Pharmacy, Broadway, corner 38th Street.
Weis and Chubbuck, 201 Fourth Avenue.

Send 4 cents postage for "The Art of Making-Up."

HYPNOTISM

HOW IT IS DONE, ITS USES AND ITS DANGERS.

BY JAMES R. COCKE, M. D.

Price, $1.50.

The Arena Publishing Company of Boston, announces that this interesting work is now ready. It is a scientific medico-popular work and deals with the subject in an explicit manner, free from technical terms.

ADDRESS ARENA PUBLISHING COMPANY,

12 Copley Square, Boston.

AMERICAN DRAMATIC EXCHANGE, CHICAGO.

A SPLENDIDLY EQUIPPED INSTITUTION.

It is the oldest Dramatic Agency in the Western centre of Art and succeeded to A. Milo Bennett's good will. The American Dramatic Exchange has upon its books the most extensive list of first-class actors and actresses in the West. Managers in search of *reliable professional people*, or who desire advantageous booking terms in the West, receive prompt attention.

NEW DEPARTMENT ESTABLISHED.

Mr. Leonard Wales will in future assume charge of the Musical Department and the Press Bureau, both of which new departments will be operated on fin-de-siecle lines.

511 Unity Building, 79 Dearborn St.

NOTICE TO MANAGERS.

Managers are cautioned against addressing mail intended for the Academy of Music at East Stroudsburg to Stroudsburg.

East Stroudsburg is on the direct line of the D., L. and W. R.R. from New York to Buffalo, and is a first-class town for good attractions at popular prices.

J. H. SHOTWELL, Mgr. Academy of Music, East Stroudsburg, Pa.

WANTED

VOCAL DIRECTOR

For Andrews' Opera Company. Wire Portsmouth, O.

GEORGE ANDREWS.

NEW BRUNSWICK, N. J.

ALLEN'S THEATRE,

Formerly Opera House.

Entirely renovated. First-class in every respect.

JOHN McGHIE

MUSICAL DIRECTOR.

Manola-Mason Company (Second Season).

At Liberty for Summer Operatic Season.

Late of Digby Bell, Winston and Duff Opera Companies.

Address this office.

BEERBOHM TREE'S HAMLET.

Ever since we have had any theatres in America, England has, from time to time, sent over some of her players to us. Some of these players have been good, some of them indifferent, and some of them very indifferent.

Those last sent us are Mr. Beerbohm Tree and his company. To which class do these players belong—to the good, to the indifferent, or to the very indifferent? The public says to the good. If the public were not of this opinion, it would not have nightly filled one of our larger theatres—and that too at advanced prices—to see Mr. Tree and his company play.

But has the average theatregoer really any opinion? No man can have an opinion of a thing he knows nothing about. Does the average theatregoer know enough of the art of acting to discriminate between good acting and bad acting? Is it not true that, as a rule, he applauds any player that comes before him with a reputation? Is it not true that instances could be cited in which our theatregoing public has accepted and rapturously applauded players that, had they come unheralded and had depended entirely on their merits, would have been ignominiously hooted from the stage?

Some ten or twelve years ago, one Count Johannes played in New York to a howling mob that was made up of persons wont to applaud to the echo players like, say, John McCullough, who as an artistic, intellectual player was immensely the Count's inferior. McCullough was superior to the Count in only one thing—brute force. He could bellow and the poor, old Count couldn't, but in all else the Count was incomparably Mr. McCullough's superior.

The difference between the Count and his auditors, from an intellectual viewpoint, was just the difference between *think* and *know*—the Count knew his auditors to be fools, while his auditors only thought he was one.

It is not generally known that Count Johannes—George Jones—was an actor of great, and of the best sort of, experience.

But to return to Mr. Tree. I saw him only in Hamlet. The house was full from top to bottom, and the applause was most abundant. After the second act the audience called Mr. Tree again and again. Was it really Mr. Tree that they applauded? I think not; I think it was the reputation they supposed he had in the part. Not the reputation that Mr. Tree really has in the part, but the reputation they supposed him to have, for the fact is that Mr. Tree has no reputation as a personator of Hamlet—and never will have.

If, however, Mr. Tree can swap his bad acting for our good money, why shouldn't he do it? I for one am quite willing he should. Indeed, I was very glad to see the Shakespeare drama—which so many say does not attract—when played even as Mr. Tree and his company play it, fill the house in every part.

Never have I seen the critics here or elsewhere deal more kindly with a player than our critics dealt with Mr. Tree in writing about his personation of Hamlet. Yet about all the critics could say in its praise is that it is pervaded by a "fine intellectuality."

Is this true? Is there anything that has any kinship with intellectuality in Mr. Tree's Hamlet, from beginning to end? I do not think so.

A player's intelligence or his lack of intelligence appears first and always in his delivery, his reading, his elocution. Comprehension is the first requisite of good, *i. e.*, of intelligent, reading. Now, Mr. Tree is about as bad a reader of Shakespeare as we ever hear, which fact, to me, is proof that Mr. Tree's insight into Shakespeare's meaning falls a good way short of comprehension.

That this may appear, I cite a few of the many instances in which Mr. Tree was about as wrong in his reading as he well could have been. Mr. Tree has the very common habit of making much of such little words as *and*, *or*, *nor*, *if* and *but*, and the very uncommon habit of making much of the pronoun *I*. In Hamlet's first speech, Mr. Tree goes widely wrong by giving greater prominence to *and*—which should be barely touched—than to either *more* or *less*, which are the strongly emphatic words of the sentence. The line is:

"A little more than kin and less than kind."

In the second speech, Mr. Tree by emphasizing *I* strongly suggests a meaning that is not Shakespeare's. There is no question of anybody's else being in the sun. The line is:

"Not so, my lord; I am too much i' the sun."

Again, Mr. Tree reads:

"Seems, Madam! nay, it is; *I* know not seems."

And yet the meaning clearly is: I don't *know* such a thing as seems.

In the lines:

"Together with all forms, modes, shows of grief,
That can denote me truly: these, indeed, seem,
For they are actions that a man might play"

Mr. Tree emphasizes strongly the words *together* and *actions*, though there are no words in the three lines that should be touched more lightly. In the third line, the only word at all emphatic is *play*.

"That it should *come* to this."

says Mr. Tree in the first monologue, whereas he should say: that it should come to *this*.

Here is an instance—an exceptional one—in which Mr. Tree should emphasize the pronoun, but does not.

He reads:

"I would I *had* been there,"

though he should read:

"I would *I* had been there."

Mr. Tree says:

"For every *man* has business and desire.
Such as it is."

The thought is: *All* men have, etc., hence the emphatic word is *every*, not *man*.

Mr. Tree reads:

"*Touching* this vision here—"

The meaning is: concerning this *vision* here.

Mr. Tree reads:

"The *time* is out of joint"—a reading that I think I never heard before. *Joint* is the word commonly emphasized.

"Wherein I'll *catch* the conscience of the King," reads Mr. Tree, when, if I do not err, he should read, "Wherein I'll catch the *conscience* of the King."

I think I do not overstate when I say that Mr. Tree goes more or less wrong in every line of the to-be-or-not-to-be soliloquy. Here are two lines as he reads them:

"*And* by a sleep to *say* we end
The heartache *and* the thousand natural shocks."

For the edification of those who are wont to think when they read, I add without comment the following examples of Mr. Tree's readings:

"You should admit your honesty to no *discourse* with your beauty." "The *power* of beauty will sooner transform honesty," etc. "A *man* that fortune's buffets and rewards" etc. "They fool *me* to the top of my bent" "If it be *made* of penetrable stuff." "Look here, upon this picture *and* on this." "Where every *god* did seem to set his seal." "My *pulse* as yours doth temperately keep time." "*Confess* yourself to heaven." "*And* when you are *desirous* to be blessed I'll blessing beg of you."

The homely truth is, that in Mr. Tree's Hamlet there is scarcely a gleam of Hamlet. His Hamlet is never graceful, never courtly, never dignified, never earnest—Mr. Tree is always noisy, but never intense—and never intelligent. In a word, nothing more crude and unscholarly than Mr. Tree's Hamlet can be imagined.

ALFRED AYRES.

LETTERS TO THE EDITOR.

BRODIE WILL CONTINUE IN ON THE BOWERY.

BALTIMORE, Feb. 27, 1895.

To the Editor of The Dramatic Mirror:

SIR.—Kindly contradict the article in this week's issue of your paper that I will not be with On the Bowery next season. I will be, and for the next two seasons, as my contract with Davis and Keogh is for three years.

Very sincerely,
STEVE BRODIE.

FINDS IT USEFUL.

SALT LAKE TRIBUNE,
SALT LAKE CITY, Feb. 27, 1895.

To the Editor of The Dramatic Mirror:

SIR.—I wish to say that THE MIRROR is almost an essential to every dramatic editor. The frequent clippings from your columns (which have been duly credited) in the *Tribune* tell for themselves how much use THE MIRROR has been in getting up the Sunday matter for our dramatic department.

Very sincerely,
GLEN MILLER,
Dramatic editor.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Amrose, Leone
Ackerman, Irene
Andrews, Florine
Anson, Orient
Angeles, Miss
Abbott, Marion
Baker, Kitie
Bertram, Helen
Breckenridge, May
Bonnelli, Rose S.
Behr, Carrie
Bender, Olive
Bryton, Georgia
Brooks, Fannie
Bernardo, Nellie
Bowers, Mrs. D. P.
Bell, Helen
Baldwin, May
Barrett, Lizzie C.
Cornish, Sylvester
Carter, Nannie
Creighton, Bertha
Clay, Celia
Clark, Mrs. M. L.
Chester, Miss M.
Carle, Alice
Crawford, Mrs. A.
Cleveland, Bessie
Chase, Marion
Claxton, Kate
Cameron, Miss
Coleman, A.
Curtis, J. S.
Caraway, E.
Dolman, Jessie
Darlington, M.
Dougherty, Sidney
De Lorme, Kitty
Dainty, Laura
Denning, Dorothy
Eustace, Jenme
Eggleston, Anna
Ezier, Carrie
Fort, Gertrude
Filkins, Grace
Girard, Mrs. E.
Gilbert, Allie
Gilroy, Julia
Gerioux, Marion
Green, May
Gray, Alice
Grey, Ada
Graybrook, Ethel
Gilmore, Miss A.
Gonzalez, Fannie
Howard, Kittie
Holt, Blanche
Hallam, Allie
Hamilton, Grace
Hilliard, Mrs. N.
Ingram, Beatrice
Kilby, Marion
Knowlton, Inez
Kent, Dorothy
Kirschmann, O. M.
Le Wall, Mamie
Lancaster, Miss
Leslie, Bessie
Lynne, Belle
Larendon, Louise
Loring, Bonita
Lindleigh, J.
Leigh, Edna
La Very, May
La Fontaine, Josie
Lawrence, Nellie
Leigh, Adelaide
Lieb, Beatrice
Markle, Emma
Miles, M. P.
May, Anna
Merton, Annie
Miller, Mrs. J. H.
May, Olive
Melburie, Moble
Moule, Nita S.
Martin, Olive
Martin, Belle
Maxwell, May
Mitchell, Maggie
Morris, Clara
Merrill, Edith
McClane, Carolyn
McAuley, Rachel
McLellan, Helen
Melbourne, Lillian
McCullough, Carrie
Marcellus, Kitty
Norr, Dourthy
Norwood, Tessie
Nelson, Gussie
Newell, W. C.
Osborne, Rose
Ogden, Mrs. W. R.
Pacheco, Mrs.
Poole, Clara
Perry, Irene
Price, Lillian
Russell, Anna
Ramson, Mrs. A. H.
Royle, Mrs. S. F.
Radcliff, Carrie
Rowan, Lansing
Ricci, Millie
Roberts, Florance
Ray, Charlotte
Ried, Margaret
Ramond, Hattie
Stanley, Minnie
Saudry, Ada
Scott, Edna
Schoreline, Lillian
Schiller, Augusta
Shorbe, Claire
Stange, Abi
Sully, Mrs. Louise
Sprague, Estelle
Sanford, Gussie
Starr, Hattie
Sarosco, Elisa
Tabor, Lulu
Tiffany, Annie W.
Thompson, Daisy
Templeton, Miss
Trenville, Helen
Thalia, Mlle.
Trowbridge, Queenie
Turner, Carrie
Vinton, Dora
Van Cortland, M.
Wilson, Jennie
Williams, Sophia
Wooley, Mrs. A.
Ward, Fanny
Wallace, Yolande
Wilson, Miss C.
Washburn, Mabel
Walker, Delcie
Watkins, Rose
Woodard, T.
Willard, Emma
Winton, Ulmo
Webb, Dora
Warner, Etta S. A.
Wheeler, Mrs. H.
Webb, Mrs. H. C.
Whitty, Gertrude
Yberri, Lola
Zeplin, Mrs. T.

MEN.

Armstrong, Harry
Anderson, W. C.
Ambrose, Frank
Amsden, Chas. G.
Amory, Jack
Adams, James R.
Archer, John
Barry, Wm.
Barrel of Money co.
Bigelow, Chas. A.
Byrne, Mr. A.
Baker, Mr.
Butler, Frank
Burke, R. A.
Ball, Garrison
Bainbridge, C.
Brinkers, H. C.
Blande, Wm. F.
Burton, W. E.
Bixby, Mr.
Bassett, Russell
Bates, Chas. P.
Berger, Fred. G.
Bryton, Fred
Burrill, J. F.
Bell, H. B.
Babcock, T.
Bowles, Percy
Bouchard, Ed.
Butler, Chas. W.
Beaumont, A.
Bernheim, C. H.
Crandall, H. J.
Cleveland, W. S.
Carpenter, L. M.
Collier and Garrick
Callahan, J. C.
Cassady, Jas.
Coleman, Ted
Curtis, Matt.
Curtis, M. B.
Cone, Spencer
Cinderella co.
Collins, O. B.
Clay, Cecil
Clark, E. A.
Claybord, Alfred
Chamberlain, J.
Carlton, W. T.
Childs, S. R.
Cooper, F. C.
Clayson, Mark
Connelly, E. W.
Cassidy, Frank
Collins, Chas. T.
Comeford, J. E.
Clifton, Geo.
Crabtree, A. D.
Cooke, Charles
Dunne, Frank
Dumont, Frank
Davenport, Harry
Dunne, John W.
Davis, F. E.
David, Frank
Dasent, B. J.
Davis, A. N.
Duprie, Frank
Dennis, Chas.
Duffy, J. C.
Donnelly, H. V.
Davidson, Garrie
Depew, Harry
Dolson, A. L.
Davis, Franclyn
De Polo, Eugene
Davis, J. C.
Dunham, J. S.
Evaren, G. D.
Edmunds, W. O.
Fisher, S. D.
Farren, Harry
Froeman, Doc.
Foreman, Edgar
Freeman, W. W.
Fletcher, C. L.
Fennessy, W. F.
Fitzsimmons, J. J.
Fredman, Mr.
Glassford, A.
Goodwin, F. W.
Gilroy, M.
Gibson, Alfred S.
Gerome, Gerald
Grau, Jules
Granah, L. W.
Gloves, Louis
Grahame, H. W.
Girard, Ed.
Gillam, A. B.
Halback, A.
Harper, James
Harpins, James
Hamersly, J. T.
Hodspon, Fred.
Hardy, Fred.
Hudson, W. W.
Hayward, H. H.
Henick, G. Frank
Holmes, Raymond
Hubbard, W. E.
Herring, E. L.
Horner, J. W.
Husted, H. C.
Hanford, Charles B.
Healy, King
Howe, Geo.
Harrison, D. B.
Hughes, Chas.
Haynes, J. M.
Hayden, M.
Henly, E. J.
Haswin, C. A.
Harkins, Will.
Hays, J. W.
Hurst, J. E.
Hoyne, C. V.
Hall, F. D.
Heywood, W.
In the Ten'er'in co
Johnson, Ben
James, Louis
Jessel, Joseph A.
Johnson, Gordon
Jones, Dick
Julian, Fred.
Keefer, Harry
Kemper, Collin
Kies, W. W.
Kloges, Fred.
Kingsley, H.
King, S. T.
Kent, J. J.
Kenney, Thomas
Kennedy, J. W.
Kellard, J. F.
King, E. C.
Kernan, F. J.
Kingdom, F.
Kruger, J.
Knowles, Geo.
Lyman, Frank
Labes, Richard
Leffingwell, M.
Lewis, Mr.
Leavitt, M. B.
Le Fort, W. C.
Leonzo Bros.
Morehead, Geo.
Moore, Raymon
Melville-Baldwin co.
Mackie, J. B.
Mansfield, Richard
Minelli, F. P.
Mosart, Ed.
Mattox, P. S.
Miller, C. C.
Moore, Wm.
Meads, T. J.
Murphy, Mr. J.
Matchetts, Wm. H.
Malley, Wm. L.
Morris, R. G.
Montgomery, D.
Morton, Geo.
Mayne, Frank
Maeder, Frank
Mayo, Frank
McCabe and Young
Miller, C. A.
Mason, J. B.
McCollin, A. W.
Morrison, Lindsay
McIntosh, B. W.
Musson, Benj.
McCann, J. R.
McCall, Chas.
Montague, Fred.
Mann, Danny
Miller, Wm.
McCarver, Howard
Mayo, Arthur
Mahoney, Jas. A.
Newell, Yank.
Norman, E. B.
North, Wilfred
Nahm, Simond
Oberstella, Harry
Olcott, Chauncy
Our Noble Heroes co.
Polk, J. B.
Pearce, A. C.
Pauncefort, Geo.
Paget, J. M.
Pitt, H. M.
Perry, Thomas
Peny, T. R.
Peakes, Henry
Perris, Robert
Police Inspector co.
Price, Mark
Preston, J. A.
Peck and Rice
Phillips, W. F.
Roth, A. S.
Russell, M.
Richardson, M. C.
Roberts, Joseph
Reis, George
Rouze, D. W.
Robinson, C. W.
Rouze, D. W.
Robinson, C. W.
Stevens, Ed. A.
Stuart, W. H.
Sanson, Ed. C.
Swan, Mark
Smith, Wm. H.
Smiles, F. F.
Shentley, Wm.
Spencer, Alex.
Stevens, J. D.
Scott, F. C.
Stokes, Chas. W.
Silver, James
Spooner, B. S.
Small, Frank A.
Storm, Harry
Snader, Ed. F.
Sisson, Westley
Steiner, Ned
Sloan, Wm. H.
Sutton, C. W.
Tassin, A. D.
Timmons, G. H.
Torriani, Carlo
Tisso, S.
Thropp, Charles
Townsend, Walton
Taylor, Rob
Townsend, Chas.
Tuthill, Harry
Thomson, James
Taylor, Theo
Tingay, Frank
Tracy, Frank
Thompson, N. J.
Underwood, Arthur
VanWinkle Rip co.
Vendetta co.
Von Mitzel, Max
Williams, Barton
Wilkinson, W. M.
Ward, Chas. B.
Wheeler, D. H.
White, E.
Wildrick, C. V.
Wilber, N. B.
Washburn, L. W.
Williams, Harry
Watson, W. B.
White, Chas. E.
Warren, Geo. F.
Westman, Theo.
Wright, J. H.
Ward, Frederick
Williams, H. A.
Webster, Harry
Willey, Geo. W.
Wise, Moses
Wilson, J. E.
Wyngate, Chas.
West, L. J.
Yorke, Gus
Zweifel, Fred.
Zell, Edwin S.

NEW YORK THEATRES.

EMPIRE THEATRE
FOURTH MONTH.
THE BIG DRAMA OF THE YEAR.
THE MASQUERADERS
By Henry Arthur Jones.
Finest and Richest Production Ever Seen in New York.
Evenings 8.15. Matinees Wednesday and Saturday.
Monday, March 18, John à Dreams.

BROADWAY THEATRE
T. H. FRENCH, - - - Manager.
Evenings at 8. Matinee Saturday at 2.
Handsomest and Safest Theatre in the World.
SECOND MONTH.
A LASTING SUCCESS. NEW TRANSLATION.
SARDOU'S NAPOLEONIC COMEDY,
MADAME SANS GENE
Under the management of Augustus Pitou.
By Victorien Sardou and Emil Moreau.
Presented in English.

GRAND OPERA HOUSE
Evenings at 8. Matinees Wed. and Saturday at 2.
DONNELLY AND GIRARD
in
THE RAINMAKERS
With ISABELLE URQUHART.
Next Week—Primrose and West's Minstrels.

DALY'S THEATRE.
Under the management of Augustin Daly.
Every Evening at 8:15. Matinees begin at 2.
MATINEES WEDNESDAY AND SATURDAY.
Shakespeare's Comedy,
THE TWO GENTLEMEN OF VERONA
Miss Ada Rehan as Julia, and Mr. Worthing, Mr. Clarke, Mr. Lewis, Mr. Gresham, Mr. Herbert, Mr. Craig, Miss Elliott, and Miss Carlisle.
"An exquisitely beautiful production."—Times.
"A genuine Shakespearean novelty."—World.
"A night of unalloyed pleasure."—Tribune.
"Transports us in a world of grace, delicacy and poetic passion."—Herald.
"A distinct artistic success."—Recorder.

PALMER'S
MR. A. M. PALMER, - - Manager.
Evenings at 8. Matinee Saturday at 2.
LAST NIGHTS. LAST MATINEE SATURDAY.
Best Play Since Silver King.
THE FATAL CARD
By HADDON CHAMBERS and B. C. STEPHENSON.
Management of Charles Frohman.
Monday, March 11, Mrs. Langtry in Gossip.

ACADEMY OF MUSIC
SIXTH WEEK OF
The Greatest Success the Academy has Ever Had.
Rory of the Hill
JAMES C. ROACH.
Direction of ERVIN HOPKINS.
200 People. 20 Horses.

CASINO
Broadway and Thirty-ninth Street.
RUDOLPH ARONSON, - - - - Manager
HIGH-CLASS
VAUDEVILLE,
(Best European and American talent),
OPERETTA,
(Gilbert and Sullivan's Trial by Jury).
BALLET,
(Latest Parisian Sensation).
Every evening at 8:15. Saturday matinees at 2.
ADMISSION, 50 CENTS.

GARDEN THEATRE
Evenings 8:15. Matinees Wednesday and Saturday.
21st Week. Crowded Every Night.
RICE'S LITTLE CHRISTOPHER
GARDEN BURLESQUE CO. in The Charming Novelty.
Jamming the House and Delighting Everybody.
Bessie Bonehill as Little Christopher.
KILANYI LIVING PICTURES.

LYCEUM THEATRE
4th Avenue and 23d Street.
DANIEL FROHMAN, - - - - Manager.
Evenings at 8:30 and Thursday and Saturday Matinees.
THIRD MONTH. UNABATED SUCCESS.
The Case of Rebellious Susan
By HENRY ARTHUR JONES.
Tuesday, March 12, Oscar Wilde's new play, An Ideal Husband.

HARRIGAN'S THEATRE
M. W. HANLEY, - - - - - Manager
Evenings at 8:15.
Houses Nightly Crowded.
MR. EDWARD HARRIGAN
as
THE MAJOR
All the popular songs by Dave Braham.
WEDNESDAY. | MATINEES: | SATURDAY.

B. F. KEITH'S NEW UNION SQUARE THEATRE
E. F. ALBEE, - - General Manager.
J. AUSTIN FYNES, - - Resident Manager.
Devoted to Mr. Keith's Original Idea,
CONTINUOUS PERFORMANCE.
Successful Since July 3, 1893.
BEST VAUDEVILLE IN NEW YORK

NEW YORK THEATRES.

FOURTEENTH STREET THEATRE
Near 6th Avenue.
Every Night. Matinees Wednesday and Saturday.
Reserved Orchestra Circle and Balcony, 50 cents.
Grand Revival of Dion Boucicault's Masterpiece,
THE SHAUGHRAUN
The Greatest Irish Play Ever Written.

NIBLO'S
WALTER SANFORD - - Lessee and Manager
FILLED NIGHTLY.
Prices: 15, 25, 35, 50 and 75 cents.
Week of March 4, 1895.
THE POWER OF GOLD

TONY PASTOR'S THEATRE
Good Reserved Seats 25 and 50 Cents.
Tony Pastor and a New Show. Rogers Brothers, Dixon Brothers, Rice and Elmer, Rosita Worrell, McCarthys, May Hoe, The Ryders, Mlle. Bertina, Marion and Pearl, Tony Pastor.
Extra Matinee Monday. Also Tuesday, Friday and Saturday.

AMERICAN THEATRE 42d St. and 8th Ave. Matinee Saturday.
MR. T. H. FRENCH - - - Manager.
THE GREATER
SHENANDOAH
25 Horses. 200 Soldiers.

HERALD SQ. THEATRE Broadway and 35th Street.
CHARLES E. EVANS, Prop. and Mgr. Evenings at 8:15.
19th Week. Last Three Weeks of the
WHITNEY OPERA COMPANY in
ROB ROY
Saturday Matinee at 2.
Engagement Positively Closes March 23.

KOSTER & BIAL'S MUSIC HALL
MISS CISSIE LOFTUS, THE FRANTZ FAMILY,
PAUL CINQUEVALLI, HURLEY AND WILTON,
ALCIDE CAPITAINE, THE ROSSOWS,
MONS. STAINVILLE, TRIO MUHLEMANN.
Original Living Pictures.

BROOKLYN THEATRES.

COLUMBIA THEATRE
Washington and Tillary Streets.
EDWIN KNOWLES & Co - - Proprietors.
(Edwin Knowles, Daniel Frohman and Al. Hayman.)
Matinees Wednesday and Saturday.
The Great Up-to-Date Extravaganza,
Introducing
PALMER COX'S
BROWNIES
Next Week—Mr. and Mrs. Kendal,

AMPHION
Bedford Avenue, near Broadway.
EDWIN KNOWLES - - - Proprietor.
Matinees Wednesday and Saturday.
The Favorite Singing Irish Comedian.
CHAUNCEY OLCOTT
In the new Comedy-Drama,
The Irish Artist
Next Week—Darkest Russia.

COL. SINN'S NEW PARK THEATRE
COLONEL W. E. SINN and W. L. SINN, Proprietors.
This Week. Matinees Wednesday and Saturday.
NAT C. GOODWIN
in A Gilded Fool, David Garrick, Lend Me Five Shillings, and In Mizzoura.
Next Week—Kellar the Magician.

THE TUXEDO,
42 West 27th St., N. Y.
Hotel and Restaurant for the profession. Table board, $4 per week. Breakfast from 7 to 12:30. Dinner, including wine, from 5:30 to 8:30. Rooms newly and handsomely furnished from $3.50 to $25 per week. Liquors and cigars of the very best brands. A. HICKSON, Prop.

TRUNKS WRITE FOR CATALOGUE GOLDSMITH'S 6TH AVE. 21ST ST.

Have you heard **IMOGENE COMER** Sing
"A Cruel Kiss" "The Tattoo on the Arm"
Prof. copies, 10c. WILL ROSSITER, 56 9th Av., Chicago

David R. Young
DISENGAGED.
Address Niantic, Conn.

AMY AMES
AT LIBERTY.
Address Agents, or 313 West 22d Street.

HELEN LAMONT
Prima Donna.
Invites offers for Summer Opera.
Address MIRROR.

GEORGE C. JENKS
THEATRICAL WRITING
of all kinds. Press Work, Plays, Sketches, Librettos, Songs, etc., to order.
Author of In the Name of the Czar, The Side Show, The U. S. Mail, The Matador.
Address 1293 Broadway, Room 10, New York.

CUYLER HASTINGS
THE COTTON KING. Address MIRROR.

SOPRANO AND BARITONE
Want position with Summer Opera. Soprano sings parts.
Address G., MIRROR.

GORDON EMMONS
Othello, Shylock, Damon. Address MIRROR.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

JOHN COLEMAN

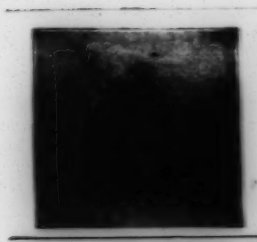
AT LIBERTY.

Will Join at Once.

COMEDIAN.

Late of Thatcher, Rich and Harris' Tuxedo and Africa Company

Address Palmer House, Chicago, or Roberts and Ebert, 1127 Broadway, New York.



MABEL PAICE

Starring in

LA BELLE MARGUERITE.

Operetta Comedy. Music by EMMA R. STEINER.

Under the Management of

M. A. HOSELEY. Permanent address: Roanoke, Va.

ANNA BELMONT

With CHARLES FROHMAN'S JOHN DREW CO.

ADDRESS CARE THIS OFFICE.

NELLIE BRAGGINS

GRACE DARLEY in RORY OF THE HILL.

Season 1894-95. Address this office.

MR. AND MRS.

W. A. WHITECAR

(Laura Almonino).

WHITE SQUADRON FOR SEASON 1894-95.

Lillian Lawrence

THOMAS W. KEENE COMPANY.

Ophelia, Desdemona, Juliet, Marie, Julie de Mortimer, etc.

Minnie Landes

Prima Donna Soprano. Princess Bonnie Opera Co.

Address this office.

James K. Hackett

SEASON 1894-95.

COUNT NEIPPERG in MME. SANS-GÊNE.

Permanent address, 110 West 104th Street, New York.

Adelaide Randall

Invites Offers for OPERA for Season of '95.

Address Rush City, en route, or 133 West 84th Street, New York.

NELLIE McCOY SISTERS LIZZIE

AT LIBERTY.

Late of Hoyt's Trip to Chinatown Co., A Wild Duck Co., and Russell's Comedians; FOR BALANCE OF SEASON for Spectacular, Drama, Farce-Comedy, or First-Class Variety Co. Comediennes, Imitators, Vocalists and Dancers. In conjunction with MINNIE McEVOY, Character and good Singing and Dancing Specialty. The McCOY SISTERS can be engaged alone if necessary. OFFERS SOLICITED FOR NEXT SEASON. Address care MIRROR office.

MISS

MARBURY

Sole Representative for the United States and Canada of Victorien Sardou and Other Leading Dramatists. Also of the General Agents of the Société des Auteurs et Compositeurs Dramatiques of France.

Address Rooms 19, 20 and 21, Empire Theatre Building, New York.

PALMER COLLINS

With Miss Kate Claxton Co. Address en route.

Amelia Summerville

With W. A. Brady's Cotton King Co.

Address this office.

CHARLES FREW

Comedian and Character. At Liberty after Feb. 9, '95. Address 233 Denison Avenue, Cleveland, O.

THOS. E. SHEA

in

Corsican Brothers, Snares of Life,
Dr. Jekyll and Mr. Hyde, Monte Cristo,
Richelieu, Rip Van Winkle,

and the new naval drama,

THE MAN-O-WAR'S-MAN.

Owing to the Closing of Castle Square Theatre Stock Company

EUGENE O'ROURKE

Comedian,

IS DISENGAGED.

Address 114 Waverly Place, New York.

W. P. PHILLIPS

BARITONE.

AT LIBERTY for Concerts, Opera, etc.

Address 859 Putnam Ave., Brooklyn, N. Y.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

DAVID BELASCO

Address 19 West 44th Street, New York.

Louise Beaudet

OPERA BOUFFE COMPANY

Presenting

THE DRAGOON'S DAUGHTER.

Revised Book by J. Cheever Goodwin. Music by Herman Perlet.

FRANCES OLNEY

WILL STAR SEASON 1895-96.

IN A NEW COMEDY.

R. D. MACLEAN

Address, "WILD GOOSE FARM," SHEPHERDSTOWN, W. VA.

Augustus MacLean

AT LIBERTY.

Address, Shepherd Stock Farm, near Shepherdstown, W. Va.

GEO. W. DENHAM

Broadway Theatre Stock Company,

DENVER, COL.

Mr. Cyril Scott

AT LIBERTY JUNE 8.

Address this office.

MISS LOUISE EISSING

PRIMA DONNA SOPRANO.

AT LIBERTY. Address this office.

CORDIE DAVEGA

AT LIBERTY.—INGENUE AND SOUBRETTE.

Address this office

Theodore Roberts

FANNY DAVENPORT SEASON 1894-95.

Address 636 Avenue E, Bayonne, N. J.

Without doubt the first vocal master in the West.—*Chicago Tribune.*

R. Cuttriss Warde,

VOCAL INSTRUCTOR

Operatic Singing and Acting.
Studio: 919 Pullman Building, Chicago.

Graduates of this School have been placed with the Bostonians, Lillian Russell Opera company, Conried Opera company, Hinrich Grand Opera company, Aronson's New York Casino Opera company, Marie Tempest Opera company, Tavary Grand Opera company, and other famous organizations

His superior as a vocal teacher does not exist.—*Chicago Journal.*

ELLEN VOCKEY

WILL STAR SEASON 1895-96.

Address this Office

SELMA HERMAN

ILDA BAROSKY, "Darkest Russia."

SECOND SEASON.

Juliette Corden

Whitney Opera Company.

ROB ROY. PRIMA DONNA SOPRANO.

1894-95.

LENA MERVILLE

AT LIBERTY. 265 Riverdale Avenue, Yonkers, N. Y.

EMMA R. STEINER

(Conducting Metropolitan Orchestras and New York Ladies' Orchestra.) Orchestrations.

Composer of LA BELLE MARGUERITE, DAY DREAM (Tennyson's), FLEURETTE, THE VIKING, THE ALCHEMIST, THE LITTLE HUSSAR, etc.

Residence, 39 West 61st Street. Address, Steinway Hall, New York.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

MR. HENRY MILLER

Empire Theatre, New York.

GRACE HENDERSON

Care
DREXEL, HARJES & CO.,
21 Boulevard Haussman,
Paris, France.

ROBT. DROUET

Author DORIS,
A WOMAN'S POWER, Etc.

Leading Business,
Ellis Elsler Co.

CHARLES B. HANFORD

A MAN WITHOUT A COUNTRY CO.

Permanent address: 204 F Street, N. W., Washington, D. C.

JENNIE YEAMANS

AT LIBERTY.

Address Low's Exchange, 57 Charing Cross, London, Eng.

PAUL SCOTT

Address this office.

The Distinguished Author-Actor,

EDGAR SELDEN

California Tour.

Address MIRROR.

WILLARD LEE

AT LIBERTY.

FOR SPRING ENGAGEMENT AFTER APRIL 6.

Address care Two Sisters Co. as per route, or MIRROR.

MR. BARRON BERTHALD

PRIMO TENORE.

WHITNEY OPERA CO.
Rob Roy '94-95.

AT LIBERTY.
Season '95-96.

Address, Steinway Hall, or Messrs. Roberts and Ebert, 1127 Broadway, N. Y.

MR. AND MRS.

JAY HUNT

(LEA MICHAEL)

Character and Comedy Parts, Young or Old. Refer to every manager with whom we have been engaged.

Address MIRROR.

WALTER HOWE

13 West 26th Street.

W. S. BUTTERFIELD

BUSINESS MANAGER

CHARLES E. BLANEY'S
Latest Success,

A BAGGAGE CHECK.
Under the Management of W. F. CROSSLEY.

HARRY CLAY BLANEY

Does Not IMITATE But ORIGINATES.

Jim Herland,
THE LIGHTED MAIL.
1890-91-92.

Percy Vere,
A RAILROAD TICKET.
1892-93.

Bow Legge,
A RUN ON THE BANK.
1894-95.

MAUD HASLAM

FROHMAN'S TOO MUCH JOHNSON CO.

Address this office.

LEOLA BELLE

Leading Soubrette
with
Charles E. Blaney's A BAGGAGE CHECK Co.

THE LITTLE COMEDIAN,

JAMES T. KELLY

PRINCIPAL COMEDIAN

W. W. Freeman's successful farce comedy,

A RAILROAD TICKET

Address en route.

Season '94-95.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

FANNY DAVENPORT

Presenting for the first time in America

VICTORIEN SARDOU'S **GISMONDA**

MISS MABEL AMBER

DISENGAGED.

Address Simmonds and Brown, or 33 West 63d Street.

LIDA McMILLEN

DAVIS & KEOUGH, SEASON 1894-95.

Address this office.

DOROTHY MORTON

AS

FRANCESCA IN THE FENCING MASTER.

SEASON 1894-95.

EVA SELBIE

Specially engaged with FREDERICK BRYTON Company.

ANNIE DENNISON in FORGIVEN.

NETTIE BLACK

PRIMA DONNA SOPRANO.

Leavitt's Spider and Fly Company.

HARRY CORSON

CLARKE

LEADING COMEDIAN. Grand Opera House, Salt Lake City.

JULIE MACKEY

HANLON'S SUPERBA.

TITLE ROLE. EN ROUTE.

ZENAIDE WILLIAMS

Can be engaged for Ingenues. Formerly with A. M. Palmer.

Address in care this office.

MR. CHARLES H. HOPPER

IN

THE VALE OF AVOCA.

Permanent address, Herald Square Theatre, New York.

RICHIE LING

Engaged by Abbey, Schoeffel and Grau as LEADING TENOR

LILLIAN RUSSELL OPERA COMPANY.

NELLIE YALE NELSON

AT LIBERTY.

Permanent address. Clarendon Hotel, Brooklyn, N. Y.

LITTLE LILLIAN

AT LIBERTY TO ACCEPT SPECIAL NEW YORK ENGAGEMENTS.

"Little Lillian is a veritable prodigy; she has a prominent part but is fully equal to it; natura easy and graceful. Between the acts the little maid gave a beautiful dance, and proved herself the equal of any that have appeared in that specialty."—NEW BRITAIN RECORD Jan. 20, 1894.

Address MIRROR.

CHARLES PLUNKETT

COMEDY OR COMIC OPERA.

AT LIBERTY AFTER MAY 4, 1895.

Address this office.

J. ALDRICH LIBBEY

HIS BALLAD HITS.

"COMRADES STILL,"
"THE OLD BROKEN GATE,"
"EVENTIDE," a Love Song.

"TAKE HER LITTLE HAND IN YOURS,"
"SHE'S IRISH ALL THE TIME,"
"THE OLD MAN'S STORY."

and

"MOLLIE'S THE GIRL FOR ME."

Published by J. ALDRICH LIBBEY & CO., 302 West 47th Street, New York City.

PROFESSIONAL CARDS.

C. O. ROGERS

AT LIBERTY

for

ADVANCE OR BACK.

Formerly with Minnie Palmer, at home and abroad. Address this office.

Geo. Robeling

COMEDIAN.

Just closed 12 weeks with George W. Monroe in My Aunt Bridget.

OPEN FOR ENGAGEMENTS.

Address this office.

JOHN D. GILBERT

GENERAL COMEDIAN.

Comedy, Comic Opera, Burlesque.

DISENGAGED.

Address: 218 Sheffield Avenue, Chicago.

VINCENT C. MINNELLI

Musical Director.

MINA GENNELL

Soubrette.

DERBY WINNER CO. SEASON 1894-95.

FANNY GILLETTE

AT LIBERTY.

17 W. 6th Street.

LILLIE LARKELLE

WITH

GEORGE THATCHER AND CARROLL JOHNSON'S CO.

Season 1894-95.

EDWIN SHARPLES

in

ERLING THE BOLD.

RELIABLE MANAGER WANTED (with capital) for well equipped with first class paper, letter heads, contracts, errors, etc.

Repertoire: Richard III., Gunmaker of Moscow, Nick o' the Woods, Ingomar, Erling the Bold.

Permanent address: 3 Lincoln Avenue, Fall River, Mass.

MR. THOMAS LOWDEN

Comedian. Opera, Comedy, Burlesque.

Address Hotel Pickwick, New Orleans, La., until March 2, 1895.

BRENTON THORPE

Kindly released by Mr. Brady to rejoin

MISS ROSE COGHLAN'S COMPANY.

Address, care Low's Exchange, 949 Broadway, N. Y.

JAMES W. HARKINS, Jr.

Address this office.

Frank Kendrick

COMEDIAN.

Late Louis Aldrich Company.

AT LIBERTY. 138 W. 44th Street, New York.

FRANK E. MORSE

BUSINESS MANAGER

FANNY RICE COMPANY.

Address as per route, or this office.

John Peachey

COLUMBUS—1492.

Address Low's Exchange, 949 Broadway.

WILLIAM HUMPHREY

MARK ANTONY

In Lillian Lewis' production of Antony and Cleopatra.

AT LIBERTY MARCH 1, 1895.

Address MIRROR or Agents.

ETHEL LYNTON

CHARACTER PARTS.

Alcorn Opera Company. En route.

PROFESSIONAL CARDS.

V. DE GREY

GOWNS

Theatrical Costumes at Reasonable Prices.

237 Fourth Avenue.

New York Address: American Theatrical Exchange, Abbey's Theatre Bldg.

ROBERT DOWNING

EN ROUTE.

Permanent Address: "Edgemere," Benning, D. C.

Alice Kauser

DRAMATISTS' AGENT.

European and American Plays for Sale.

Address, 1402 Broadway, New York.

R. A. BARNET

Author of

1492

PRINCE PÂTE TEE and TABASCO.

MR. THOMAS KEENE

Permanent address, Chatillon Corners, N. Y.

MADELEINE LUCETTE

RYLEY

PLAYWRIGHT.

2 West 6th Street, New York.

MASON MITCHELL

POTTER-BELLEW CO.

Emile La Croix

RE-ENGAGED

With Gustave Frohman

Balance of Season.

ADELINA ZELDA

(Ethel Corlette)

PRIMA DONNA ASSOLUTA.

Theatre Royal, Malta.

BINGLEY FALES

ARMSTRONG in ALABAMA.

GUSTAVE WALLACE

CHARACTER OLD MEN.

Invites offers for Season of 1894-95. Address MIRROR.

FRANK O'BRIEN

as GENTLEMAN OF LEISURE and TARANTULA THIS of RUSH CITY.

Managers, Davis and Keogh. Address en route.

A. Gordon-Robinow

(Leeds and Heavies).

STAGE MANAGER.

The A. Q. Scammon "Burglar" Company

Address en route, or this office.

W. D. LOUDOUN

MANAGER.

Address care Klaw and Erlanger, 25 West 28th St.

PROFESSIONAL CARDS.

1894-95 EUROPEAN TOUR. 1895-96 AMERICAN TOUR.

HELENA MODJESKA

Rep.: CHARLES BOLESLAS CHLAPOWSKI,

Has to announce that

MR. FRANK L. PERLEY

is their sole business representative, and that all communications should be addressed to him, care this Office.

BESSIE BONEHILL

As LITTLE CHRISTOPHER.

Garden Theatre, New York. Address this office.

Helen Dauvray

Will Consider Starring Offers or Special Engagements.

Address Lock Box 1,479, General Post Office, New York, N. Y.

Fred. C. Whitney

Directing tour of Whitney Opera Co., in De Koven and Smith's

ROB ROY.

The Greatest Success of the Times.

WM. GAREN

BUSINESS MANAGER IN ADVANCE FOR THE FOUNTAIN HEADS OF MODERN WIT.

WARD AND YOKES.

Permanent address, New York Mirror.

BERT COOTE

AS

THE NEW BOY.

UNDER THE MANAGEMENT OF GUSTAVE FROHMAN.

LIZZIE MACNICHOL

PRIMA DONNA CONTRALTO. ROB ROY.

Address this office.

Walter D. Botto

ADVANCE or MANAGER.

American Theatrical Exchange, Abbey's Theatre Building, New York.

MR. AND MRS.

Edwin Barbour

Captain Jollyweather. ADA LYTTON. Kitty Maitland.

LAND OF THE MIDNIGHT SUN.

ROBERTS AND EBERT

Dramatic and Musical Agents for the Leading Managers.

1127 BROADWAY.

Edgar Selden's plays: McKenna's Flirtation, etc.; Charles Bradley's plays, etc., etc. Eastern Representatives of the Chicago Theatrical Exchange.

George Hallton

COMEDIAN.

Spinks in Gloriana 1894-95.

"There's a thing that's got to be stopped."

Arthur E. Moulton

BENJAMIN TUPPER in THE COTTON KING.

Address 276 West 113th Street.

Vivian Bernard

AT LIBERTY. Address 249 West 38th Street, New York.

Lulu Tabor

LEADING IN OLD KENTUCKY.

SEASON 1894-95.

WILLIAM FURST

Empire Theatre, New York.

Miss Edith Howe

(Late Prima Donna Royal Carl Rosa Opera Company)

Now Singing at Bijou Theatre, Broadway, New York.

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder
Permanent address care New York P. O.

Amy Lee
Mag in Pawn Ticket 210.

Alfred Young
Care American Acad. of Dramatic Arts. 19 W. 44th St.

Alphonso Phillips
Labadie-Rowell Co.

Beatrice Dauncourt
As Marguerite in Griffith's Faust.

Charles H. Prince
A Baggage Check Co. Address care this office.

Eugene Sweetland
At liberty. Dr. Bill '93-94, title. This office.

Ernest Lamson
Spettegue in Charley's Aunt.

Ed. J. Heffernan
Comedian. McFadden's Elopement co. Address en route

Franklyn Hurleigh
Slaves of Gold. En route.

Fanny Denham Rouse
Engaged. Rose Coghlan Co.

Fannie Frantzell
Edith in The Private Secretary.

Florence Baker
Leading lady Flag of Truce Co. Season 1894-95.

Frank J. Golden
Utility. At liberty. 3 Concord St., Charlestown, Boston.

G. Herbert Leonard
At liberty Address A. O. O. F., 39 W. 28th St.

Harold Grahame
At liberty. Heavy.

John J. Launey
Address this office.

Jessie Bradbury
Gwendolyn in Prince Pro. Tem. Co.

Lora Thorne
Prodigal Father Co. Season 1894-95. This office.

Little Elsie Lower
Prodigal Father Co. Season 1894-95. This office.

Minnie Wilson
At liberty. Character and Old Women. Care this office.

Mrs. Louisa Morse
Disengaged season '95-96. Address this office.

Marion P. Clifton
Old Woman and Characters. 262 W. 23th St., N. Y.

Margaret Daly Vokes
Of Daly Sisters, with Ward and Vokes Co.

Miss Irene Hernandez
Soubrette. Hustler Co. Address en route.

Miss Lucy Daly
Of Daly Sisters, with Passing Show Co.

Miss Daisy Dudley
With Ward and Vokes Co. Address en route.

Russell Childs
Tenor roles. Repertoire. Disengaged. Care MIRROR.

Riley C. Chamberlin
Comedian. Effie Ellsler Co. Address MIRROR.

Selli Simonson
Mus Director. Composing and Orchestrating. N. Y. Casino.

Smith and Cook
Comedians, Hustler Co. Address this office.

Thomas J. Lawrence
Address 16 Gramercy Park, New York.

Victor V. Vass
Whistling soloist. At liberty. Providence, R. I.

W. J. Rostetter
Musical Director. Address 77 West 91st St., City.

Melbourne MacDowell
"ALMERIO"
in Fanny Davenport's production of Sardou's
GISMONDA.

GEO. A. BAKER
Cazenovia, N. Y.

EDWIN A. LEE
Originator of character or Leading Parts,
Desires to open correspondence with Managers as to seasons 1895-96-97-98. See cut and sketch in Christmas MIRROR. Permanent address, MIRROR.

ELOCUTION, ACTING, ETC.

THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA,
126 and 128 East 17th Street,
New York City.
(Incorporated 1885.)
DR. ANTONIN DVORAK, Director.
SCHOLASTIC YEAR, 1894-95.
Extending from SEPTEMBER 1 to MAY 1. THE FACULTY embraces the foremost artists and instructors of America, and it may be affirmed that no Conservatory abroad can lay claim to so admirably efficient a corps of teachers. Special advantages are offered to members of the theatrical profession.

LAWRENCE
SCHOOL OF
ACTING.
106 West 42d St., New York.
EDWIN GORDON LAWRENCE . . . . . Director

STAGE DANCING.
MME. ELOISE KRUGER,
The eminent teacher of stage and artistic dancing. Patronized by leading artists. Original pas seul, character, gaiety and fin de siècle dances arranged and taught with unequalled rapidity. Pianist at all lessons. Studios, Rooms 9-10, No. 4 West 14th Street, New York.

MRS. HENRI DRAYTON
Preparatory lessons in
VOCAL AND INSTRUMENTAL MUSIC
727 Prospect Place, Brooklyn, E. D.
(Between 96th and 97th Streets.)
TERMS MODERATE.
☞ Refers by permission to Jessie Bartlett Davis.

CHICAGO SCHOOL OF ACTING.
BART CONWAY, - Director.
FULL COURSE (limited to forty memberships) opened Oct. 1. INDIVIDUAL INSTRUCTION the year round. Apply to CURTIS DUNHAM, Manager, Schiller Theatre Building, Chicago.

CLARENDON SMITH DRAMATIC SCHOOL.
(HELEN HOWAT)
DRAKE'S OPERA HOUSE,
Elizabeth, N. J.

ROSE BECKETT, STAGE DANCING,
Teaches all the latest dances. Principal theatres and teacher Professional Women's League. On stage with music. Address 214 West 42d Street, near Broadway.

ALFRED AYRES, NO. 224 WEST 15TH ST., N. Y.,
Gives instruction in Elocution—all branches—and Dramatic Art.

COSTUMES.

THE EAVES
Costume Company
63 EAST 13TH STREET, NEW YORK.
The largest stock of Theatrical Costumes in the world, for sale or for hire, at prices defying competition.

M. HERRMANN,
Costumer,
20 WEST TWENTY-SEVENTH STREET.
Near Broadway.

MRS. L. SCHEUER
Professionals desiring magnificent STREET AND EVENING DRESSES of all descriptions, slightly used, would do well to call on us. See our line of Sealskin Coats, Mink and Sable Capes, Tea Gowns, etc. Also Gents' Full Dress Suits, Overcoats, etc. It will pay those playing Philadelphia to call and see for themselves.
Our numbers, 936 and 938 South Street, Philadelphia, Pa., between 9th and 10th Streets

MILLINERY.

MADAME HELENE KOPCIOWSKY.
MAGAZIN DE VIENNA.
Resident buyer in Vienna. Special attention is called to the profession. Have furnished hats for renowned European artists. 3 Canal Street, N. Y.
American interpreter.

MADAME S. RANDOLPH
COSTUMER
ENTIRE WARDROBES MADE AND RENOVATED.
Evening and Street Dresses a Specialty.
Late with E. S. WILLARD. 640 Sixth Ave., City.

MRS. L. LINDEMANN
Formerly of West 23d Street.
A large assortment of Ladies' Fine Street, Stage, and Evening Costumes of all descriptions at very low prices. 19 East 73d Street, between Lexington and Park Avenues. P. S.—Special reduction to professionals.

MME. BAILEY'S SURE **HAIR GROWER**
is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 8 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price 50 cents per package, or three for $1. Sent by mail prepaid. BAILEY SUPPLY CO., COOPERSTOWN N Y

CHANGE OF MANAGEMENT
At the Kasson, Gloversville, N. Y.
A. L. Covell having leased the House for a term of years, beginning April 1, will close it two weeks after April 1, during which time many needed improvements will be made, notably a new curtain and new scenery. First-class attractions wishing to book for after April 15, address at once A. L. COVELL, Gloversville, N. Y.

Have you heard **IMOGENE COMER** sing
"A Cruel Kiss" "The Tattoo on the Arm"
Prof. copies, 10c. WILL ROSSITER, 163 5th Av., Chicago

PLAY BOOKS PHOTOGRAPHS POPULAR SONGS
Catalogues on Application.
Cash must accompany each order. Remittances should be made by cheque, post-office or express money order or registered letter, payable to THE NEW YORK DRAMATIC MIRROR. No Plays, Photographs, Music, or Books exchanged. No goods sent C. O. D. No goods sent subject to return. We are not responsible for money or books sent by mail unless registered. Always state amount of money inclosed with your orders, and give full titles of Plays or Songs wanted.
Correspondence solicited. Additional information cheerfully given. Stamp must be enclosed with all communications requesting reply, and with all applications for catalogues. Address all communications to
SUPPLY DEPARTMENT,
New York Dramatic Mirror,
1432 Broadway, New York.

WIGS
TOUPÉES
Grease Paints and Face Powders
SATISFACTION GUARANTEED.
Send for Illustrated Catalogue.
CHAS. L. LIETZ,
No. 30 West 28th Street, New York.

American Academy
OF
The Dramatic Arts
(Lyceum School of Acting)
Established 1884.
FRANKLIN H. SARGENT, - President.
Classes begin monthly. Regular course now open to applicants. The only school of acting occupying its own theatre. Catalogue sent on application to
PERCY WEST, Business Manager,
The Berkely Lyceum,
19, 21 and 23 West 44th Street, New York.

DRAMATIC TYPEWRITING.
Special rates for plays and parts. Stenographers and machines furnished. Books, programmes, etc., carried through the press.
Miss Parrish and Miss Conklin,
8 East 42d Street, New York.

CHAS. A. FARNUM
TYPEWRITING. THEATRICAL WORK.
Plays and parts copied on short notice.
Work delivered to any address or city.
Continental Hotel, Philadelphia, Pa.
Branch office, Anderson Hotel, Pittsburg, Pa.

ROSENFIELD
PLAYS TRANSLATED.
Plays and parts copied in two hours.
INSTRUCTION GIVEN IN STENOGRAPHY AND TYPEWRITING.
49 West 28th Street, 27 Pine Street, Tel. 2889 Cort. | 25 West 30th Street, 64 Broadway, (Manhattan Life Bldg.)

Atlantic Transport Line.
NEW YORK—LONDON.
Massachusetts . . . . . Mar. 9
Manitoba. . . . . Mar. 16
Mississippi . . . . . Mar. 23
Mohawk . . . . . Mar. 30
These fine twin-screw steamers have been specially constructed for the London trade. They are fitted with electric lights throughout, and have splendid accommodations for a limited number of first-class passengers.
SALOON AND STATEROOMS AMIDSHIPS.
For freight, passage, and other information apply to the NEW YORK SHIPPING CO.,
General Agents.
Produce Exchange Building, 4 Broadway, N. Y.

W. McCARTY LITTLE, President. J. H. JONES, Sec. and Treas.

UNION
Transfer and Storage Co.
TELEPHONE CALL, 18th Street, 119.
121 TO 125 E. 22D ST.
Baggage Express, Storage, Packing, Furniture Moving.
Please get our estimate.
MOVING OF THEATRICAL COMPANIES A SPECIALTY.

Standard Trunk of America.
TAYLORS
130 W. MADISON ST. CHICAGO-105 E 14TH ST. NEW YORK.

Tissot's Grand Opera House
PHILADELPHIA, PA.
First-class attractions with open time desiring engagements in Philadelphia, should apply to
HENRY P. TISSOT,
Grand Opera House,
Broad Street and Montgomery Avenue. Philadelphia

Have you heard **IMOGENE COMER** sing
"A Cruel Kiss" "The Tattoo on the Arm"
Prof. copies, 10c. WILL ROSSITER, 163 5th Av., Chicago

MANAGERS' DIRECTORY.

THEATRES.

ATLANTIC, IA.

OPERA HOUSE
Break that jump between Omaha and DesMoines and play here. Seats 650. All new scenery. Population, 5,000. Only one company per week. Open only to first-class attractions.
LESTER L. TILDEN, Manager.

BALTIMORE, MD.

NEW MUSIC HALL
BALTIMORE, MD.
The largest and best appointed auditorium in the South. Opened Oct. 31, 1894, by the Boston Symphony Orchestra and the Melba Concert Company to the largest receipts on record for one concert.
Location central and convenient to all depots and surface lines in the city.
Main Hall seats 3,000, Assembly Hall seats 900, Lecture Hall seats 400, Banquet Hall seats 300.
Can be used singly or jointly for any form of entertainment not requiring stage scenery.
For terms address
JOHN J. NOLAN,
Manager.

EDGERTON, MO.

OPERA HOUSE
Twenty-five miles from Leavenworth, Kan. Seats 600. Drawing population, 7,000. Correspondence solicited.
JOE M. McCOMAS, Manager.

HASTINGS, PA.

HASTINGS OPERA HOUSE
A fine new opera house in a HUMMING SHOW TOWN and seven other small towns to draw from, wants dates from good attractions. Apply to
JAMES McNEELIS, Manager.

MASON CITY, IOWA.

AUDITORIUM
Seating capacity, 1,200. Stage, 28x44. Lighted by electricity. Ground floor. New scenery. Open to first-class attractions at popular prices.
JOHN BORLAND,
Mason City, Iowa.

NORTH ADAMS, MASS.

COLUMBIA OPERA HOUSE
Seats 800. Lighted by gas and electricity, heated by steam. Pop., 25,000 to draw from. Only two attractions a week. Nothing but first-class attractions booked.
MEADE & MAGENIS, Managers.

OSHKOSH, WIS.

GRAND OPERA HOUSE
Population, 30,000. The only theatre in the city. Ground floor. Capacity, 1,200.
J. E. WILLIAMS, Manager.

RALEIGH, N. C.

ACADEMY OF MUSIC
Wanted first-class attractions. Best show town in North Carolina.
GEO. D. MEARES, Manager.

ST. JOHNSBURY, VT.

OPERA HOUSE
Ground Floor. Electric Lights.
C. A. STANLEY, Prop. and Mgr.

MANAGERS' DIRECTORY.

HOTELS, ETC.

CANTON, O.

HURFORD HOUSE
Canton, O.
Theatrical rates: $2.50, $2.00, $1.50 and $1.25. Special attention given the profession. The most centrally located hotel. One block from Grand Opera House.
J. A. SIMONDS, Proprietor.

MILWAUKEE, WIS.

HOTEL WELLINGTON,
East Water and Oneida Sts.
This hotel has been newly fitted throughout; steam heat, electric bells, gas and bath. Four blocks from all places of amusements. Rates for room and board, $1 and upward as to location of rooms; all outside rooms. Special rates to the profession by the day or week.
THOMAS GORMAN, Prop.
Telephone 1628.

NEW YORK CITY.

ABERDEEN HOTEL
Broadway and Twenty-first St.
Strictly first-class in every respect. A quiet, home-like hotel, convenient to all surface and elevated railways. 100 large well-ventilated rooms, singly or en suite.
RATES—$1.00 per day and upwards.
GEO. F. ATHERTON, Proprietor.

PHILADELPHIA, PA.

B. E. KIFFERLY'S 223 South 9th Street.
The profession visiting Philadelphia, will find excellent accommodations at the above, near four theatres. Refers by permission to Mr. Wright Huntington, and members of Country Circus and Chauncey Olcott Co.

SAMPLE BOX FOR 10 CTS.
● THE SILVER DANDRUPP CURE ●
Is Warranted to CURE all Skin Diseases. If you don't believe it will, Try It. One sample box will be sent to any address on receipt of Ten Cents (silver) to cover postage, etc. . . . . .
SILVER DANDRUFF CURE CO., OWOSSO, MICH.

AMERICA'S GREATEST ACTOR,

JOSEPH HAWORTH

IN

ERNEST LACY'S MASTERPIECE,

RINALDO

Under the Direction of GEORGE H. BRENNAN

"AN ENORMOUS POPULAR SUCCESS."

[BOSTON GLOBE, Tuesday Morning Feb. 26.]

An Eight Weeks' Old Youngster who has Created a Furore

THE UP-TO-DATE FARCE-COMEDY,

A GREEN GOODS MAN

A Satire on Tammany Hall, Police Methods and the Green Goods Game,

Introducing the Popular Fun-Maker, **PAUL DRESSER** And a Strong Cast of Comedians, Singers and Dancers

PRESS CLIPPINGS.

St. Louis Globe-Democrat.—A Green Goods Man is new and original throughout, and deserves the big run now on.

St. Louis Republic.—An immense audience had a good deal of fun at Havlin's Theatre yesterday.

St. Louis Post-Dispatch.—A Green Goods Man is a unique affair, giving in minutest detail the workings of the confidence man in fleecing his victims. It throws in a few touches of satire on the condition of New York politics, a great deal of singing and dancing, and altogether makes a popular and pleasing entertainment.

St. Louis Star-Sayings.—At Havlin's Paul Dresser, the jolly comedian and farceur, has met with big success in A Green Goods Man. The engagement bears every evidence of being a highly profitable one.

Omaha Bee.—There is a decided up-to-dateness about it, Tammany Hall, the laying of the tiger, the Lexow investigation, and the green goods swindle affording large opportunity for clever satire and humorous situations.

Kansas City Journal.—It is an entertainment above the standard of the last two or three farces presented at this house.

THE COMPANY.

PAUL DRESSER,

BARRY MAXWELL, E. C. JOBSON,
BEN DILLON, JOHN PARR,
ROBERT VERNON, E. RAUTERMAN,
SELBY TAPSFIELD, E. N. McDOWELL,
MISS JENNIE SATTERLEE,
MISS NELLIE HAWTHORNE,
MISS EFFIE DINSMORE,
MISS MAUD FENTON,
MISS MAMIE SELBACH,
and
EDWINA,
the Dancing Wonder.

THE ROUTE.

Milwaukee	March	10
Chicago	"	17
Louisville	"	25
Cincinnati	"	31
Washington	April	7
New York city	"	15
Columbus, O.	"	22, 23
Toledo, O.	"	24, 25
	"	26, 27
Chicago	"	28
Pittsburg	May	6
Philadelphia	"	13
Brooklyn	"	20
New York city	"	27

Indefinite.

TIME ALL FILLED.

Pronounced by Press and Public to be the BEST Laugh-Producer on the Road.
SONGS AND MUSIC ALL NEW.

All communications to **W. E. GORMAN,** SOLE MANAGER, as per Route.

FOR RENT.

For a term of three years, the new and beautiful

OPERA HOUSE,

SHREVEPORT, LA

Has parquette, dress circle, balcony and gallery; seating capacity 1,100; heated throughout by steam; lighted by gas and electricity.

Shreveport is a junction point of the following railroads: N. O. Pacific, Texas Pacific, Vicksburg, Shreveport and Pacific St. Louis, Southwestern and Shreveport and Houston Railroad. Bids to be opened Feb. 20. Certified cheque for two hundred and fifty dollars must accompany all bids as evidence of good faith.

The Company reserve the right to reject any and all bids. Address S. N. KERLEY,
Sec'y Grand Opera House Co.

MR. SCOTSON CLARK

(Formerly of London and Paris),

POSTERS

("Les Affiches")

183 WEST 33D STREET, NEW YORK.

RICHMOND, VA.

SWEENEY'S THEATRICAL TRANSFER CO.

It will be of advantage to agents of companies playing Richmond, Va., not to make baggage contract before reaching theatre.

FREDERICK H. MERRY, Master Machinist. HARLEY MERRY, Principal Artist. JOHN A. MERRY, Associate Artist

HARLEY MERRY & SONS,

SCENIC ARTISTS AND CONSTRUCTORS

947, 949, 951 FRANKLIN AVE., BROOKLYN, N. Y.

New York Office: American Theatrical Exchange, Abbey's Theatre Bldg., 1402 Bd'way. Largest and Best Appointed Studio in America.

In view of the disastrous effects from last season's stagnation of business, we are prepared to give a reasonable amount of

CREDIT TO RESPONSIBLE MANAGERS. Send for Terms.

PACKARD

THEATRICAL EXCHANGE, DRAMATIC, MUSICAL AND PLAY AGENCY, 47 West 28th Street, New York.

Occupying the whole building.

Mrs. BEAUMONT PACKARD, Manager Dramatic and Musical Dept.
HOWARD P. TAYLOR . . . . . Director Play and Manuscript Dept.
Booking and Routing Department under competent management.

☞ THE LARGEST NUMBER OF PROFESSIONALS ON OUR BOOKS of any Agency in the world.

SOLE AGENT FOR FRED. MARSDEN'S PLAYS, and Richard Stahl's orchestrations of all standard Comic Operas for small orchestra.

Representing the leading American Dramatists.

FIRST-CLASS DRAMATIC, OPERATIC and VAUDEVILLE COMPANIES furnished on short notice. Club, Social and Holiday Attractions supplied. Parlor Talent always available. Private Entertainments Directed. Desk Room for Managers. Plays and Parts Typewritten.

Theatres and opera houses represented.

Open time wanted for "Hoity and Georgie"—week stands.

FLYING DUTCHMAN.

A play in three acts, written by Charles Harbury. Cast: Mr. Charles Harbury, W. S. Hartford, Stephen Wright, Mervyn Dallas, J. Paterson, Cushing and Snow (comedy acrobats), Calvin Gott (solo viola), Miss Marion Giroux, Miss Kate Vandenhoff, Miss Lizzie Creese, Miss Florence Allyn. Full Chorus and Ballet. Music by Gustave Kerker, Frank A. Howson and A. Reiff. Scenery by Mr. Austin Burrell. (All rights legally protected.) Address HARBURY & PLOCKTON, 110 East 59th Street.

Gen. Mgr., Mr. N. A. Thompson. Booking Agent, HORACE WALL.

OPEN TIME!

APRIL AND MAY.

The two best months in the whole season with us.

WILL GIVE A

CERTAINTY

To any good attraction.

Plattsburg, N. Y. — W. A. BROWNE, Manager.

Only 25 Miles Apart.

Burlington, Vt. — W. K. WALKER Manager.

Opera Chairs, Hall Lodge Furniture.

ANDREWS-DEMAREST SEATING CO.

109 East 13th St., New York.